

Saturday 20 May 2017

Amateur Photographer



Canon EOS 800D
Canon's top selling DSLR gets dual pixel AF for fast live view focusing

Passionate about photography since 1884

Neighbourhood watch

- Get better pics in your own patch
- See familiar places with fresh eyes
- Plan and shoot a local project



Recreate a Duffy classic

How we reimagined a beautiful '60s portrait

Billingham Hadley One

Tested: a new version of this classic British bag

Get more from your Pentax

Tips and tricks to optimise your camera for every shoot

The iPhone killer Why Google's Pixel is the new king of phone cameras

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At the heart of the image



7days

A week in photography



There's a great expression we heard recently on AP – 'pay and display photography.' This refers to people who can afford to jet off to exotic places and then love to show off their images of the locals and associated beauty spots. Now, there is nothing wrong with heading to far-flung places if you have the cash, but you shouldn't forget that great photographs can also be

found on your doorstep. This issue's cover feature helps you take better shots locally, from planning a neighbourhood project to shooting the very familiar in creative new ways. Meanwhile, we put Canon's powerful new SLR through its paces and reveal why Google's Pixel phone is (or should be) giving Apple and Samsung sleepless nights when it comes to camera performance.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

The Cuillin Window

by David Ball

Canon EOS 5DS R, 16-35mm, 15 seconds at f/7.1, ISO 200

The Isle of Skye in Scotland is a popular haunt of landscape photographers for good reason. It is a truly gorgeous location with so much to offer. This is a superb example from David Ball who uploaded this image to our Flickr page using the hashtag #appicoftheweek.

'While on a recent trip to the Isle of Skye, I decided to visit the fairy pools where I noticed a cascade of waterfalls that are rarely photographed,' says David. 'After exploring the area I noticed this composition, which really caught my eye. I used the running water to frame the amazing backdrop of the Cuillin mountains.'

© DAVID BALL



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Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 9.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 9.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford



© LAMU WATKINS

Winner of Spring into Action competition

The Society of International Nature and Wildlife Photographers (SINWP) has announced David Watkins from Surrey as the winner of its Spring into Action photography competition. His image, above, of a kingfisher capturing its meal beat more than 300 images entered. He has won a 12-month membership to SINWP. Gareth Norman and Gerald Leeper were named runners-up.



World's fastest camera

Researchers in Sweden have created a camera that shoots 5 trillion frames per second. The Frequency Recognition Algorithm for Multiple Exposures (FRAME) camera is supposedly capable of making light practically 'stand still' and of capturing events occurring on a femtosecond scale. The previous record was 1 trillion frames per second.

Joe McNally-inspired Ezybox Speed-Lite 2 Plus

Lastolite By Manfrotto has announced the new Ezybox Speed-Lite 2 Plus, developed in partnership with photographer Joe McNally. It measures 22x22cm and attaches directly onto a flashgun, and features McNally's preferred white interior. It costs £59.95.



© MICHAEL TOPHAM

Datacolor celebrates female photographers

Datacolor, a leader in colour management solutions, has launched PhotographHER, a campaign to celebrate women in photography. The company wants to hear from women who are willing to share their stories. A number of prizes will be up for grabs. The competition runs until 31 May. See more at www.datacolor.com

Lomography Kickstarter campaign

Lomography has returned to Kickstarter with its Neptune Convertible Art Lens System. This consists of a lens base with three interchangeable lenses, 3.5/35mm, 2.8/50mm or 4/80mm. The aperture can be adjusted using drop-in aperture plates. Backers will save up to 45% on the \$990 on-sale price. See www.kickstarter.com.



© LAMU GREENLAW

GET UP & GO

HULL



Somewhere Becoming Sea

In this exhibition international artists work with moving images and take a closer look at the ever-changing boundaries between land and sea. The exhibition looks at Hull's long-standing prominence as a gateway to the North Sea and beyond.

Until 17 June, www.humberstreetgallery.co.uk

NEWCASTLE



© SIRKKA-LIISA KONTTINEN

Revisiting the Coal Coast

Sirkka-Liisa Konttinen's photographs explore the 'terrible beauty of Durham's coal-scarred coastline'. The wreckage of the mining industry that defined a culture lies strewn across its beaches, discarded. Konttinen's images document this detritus through a series of beautifully strange images.

Until 8 July, www.amber-online.com

BIG
picture

The Flying Scotsman -
unique images of the
classic locomotive

◀ Ever since the Flying Scotsman returned to steam last year, it has been clocking up the miles on a nationwide tour of the UK's mainline and preserved railways. AP's Michael Topham couldn't resist the opportunity to go out and photograph the locomotive in a slightly different way during its recent visit to the Bluebell Railway in East Sussex. He put his light-painting skills to the test to illuminate the legendary steam engine in all its splendour under cover of darkness as it simmered away on shed. The timing of the shoot couldn't have been better as it coincided with AP testing Fujifilm's new medium-format camera, the GFX 50S. Look out for the review in next week's issue. We will be publishing Michael's full story behind his unique images of this celebrated subject in upcoming issues.

Words & numbers

Essentially what
photography is,
is life lit up

Sam Abell

US photographer, b.1945

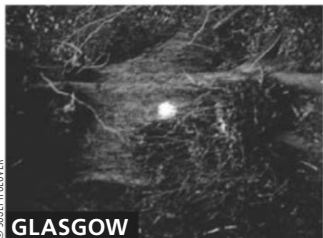
846.07

number of gigapixels in the
world's largest panorama,
consisting of over 31,000 images

SOURCE: GUINNESS WORLD RECORDS



The most interesting things to see, to do and to shoot this week. By Oliver Atwell



GLASGOW

An Interval of Time

An Interval of Time is the second annual exhibition by the New Photographers Guild, a photographic mentoring initiative led by Elaine Livingstone, Claire Stewart and James Pfaff in association with Street Level Photoworks.

Until 11 June,
www.streetlevelphotoworks.org



Landscape workshop

This landscape workshop will take full advantage of the beautiful carpets of wild bluebells and fabulous white hawthorn trees that bloom at the end of May. There are beautiful rivers, fabulous viewpoints and possibly misty forests to explore and photograph.

26-28 May, www.lightandland.co.uk/photography-tours



BRADFORD

Pinhole photography

Pinhole photography involves exposing a piece of film using light filtered through a small hole in a light-proof box. In Poetics of Light, more than 200 photographs and 40 cameras are brought together to tell the story of contemporary pinhole photography.

Until 25 June, www.scienceandmediamuseum.org.uk

Venus Optics unveils Laowa 7.5mm f/2 MFT



The Laowa 7.5mm f/2 MFT will be available in silver or black

CHINESE lens manufacturer Venus Optics has announced the Laowa 7.5mm f/2 MFT, a small wideangle prime designed exclusively for Micro Four Thirds cameras. The lens, which the company revealed at Photokina 2016, will be the widest-angle rectilinear fixed focal-length optic for the system, and features a 46mm filter thread. Both focusing and aperture settings are manual, controlled by traditional analogue

rings around the lens barrel.

With an angle of view equivalent to 15mm on full frame, the lens measures 50mm in diameter, 55mm in length and weighs a mere 170g in its standard version. Venus Optics says it will also make a lightweight version with a further 20g shaved off the weight, aimed at providing new opportunities for photographers who want to pair the lens up with gimbals or drones to shoot even wider footage.

Despite its compact size, the lens incorporates 13 elements arranged in 9 groups, including two aspherical elements and three made from extra-low dispersion glass. The front element will be treated with the rather charmingly named Frog Eye Coating, which is presumably designed to be water repellent. According to Venus, this optical design is built to minimise distortion and chromatic aberration as much as possible, while also delivering good performance from corner to corner.

Astro-photography shots

Venus Optics is no doubt hoping to land the Laowa 7.5mm f/2 MFT, with its wide 110° angle of view and f/2 aperture, into the hands of enthusiastic night photographers to help them create impressive astro-photography shots with ease – as well as providing customers with a fast and wideangle option for landscape photography and low-light shooting.

The Laowa 15mm f/2 MFT will be available in either silver or black, and is available to pre-order from the Venus Optics website (www.venuslens.net). The standard version will be on sale for £499, while the lightweight variant will cost slightly more at £519.



With results like this, the lens will no doubt attract astro-photographers



Instagram reaches 700 million users

INCREDIBLY popular photo-sharing app Instagram has reached a milestone of 700 million active users – and only looks to be picking up speed, after acquiring 100 million users in just over four months.

It has been successfully fending off the advances of other popular photography apps, such as Snapchat, by taking its first steps into live video, disappearing messages and launching daily 'Instagram Stories'.

In a blog post made by the Facebook-owned giant, Instagram wrote of its successes, 'We've made it even easier for people across the globe to join the Instagram community, share their experiences and strengthen connections to their friends and passions.'



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Last year's winner was Anthony Lau with this incredible shot of a horseman in Inner Mongolia

Nat Geo competition now open for entries

NATIONAL Geographic is seeking entries into its popular Travel Photographer of the Year competition, now officially receiving submissions until 30 June.

This year, photographers are challenged to show off their most wanderlust-inducing shots from around the globe. On top of a \$2,500 cash prize, the overall winner of the contest will net themselves a 10-day trip for two to the Galápagos Islands with National Geographic Expeditions, as well as the

prestigious title of National Geographic Travel Photographer of the Year.

There's a further \$750 and \$500 up for grabs for the second- and third-place prizewinners. All three winners will receive a year's subscription to *National Geographic Traveller*. In addition, all winning photos will appear in an upcoming issue of the magazine.

Writing about the competition, *National Geographic* editor-in-chief George Stone said, 'Travel is about curiosity, and

travel photography is about capturing and sharing that curiosity with the world.'

There are three categories – Nature, People and Cities. While there's no limit on the number of images any single photographer can enter, there is a \$15 fee per submission.

The winner will have the opportunity to snorkel with exotic fish, visit the Charles Darwin Research Station and explore the pristine Galápagos Archipelago.

Enter at www.natgeo.com/travelphotocontest.

War photographer's last moments

A DRAMATIC image has been released by the US Army, capturing the final moments of a war photographer's life, taken as she and four Afghan national army soldiers were killed during a live-fire training exercise in 2013.

Combat photographer Specialist Hilda Clayton, 22, and an Afghan counterpart she was training were shooting a mortar-use training operation when one of the weapons accidentally exploded directly in front of them. The photographs were released through the US Army's *Military Review* journal, with the permission of Clayton's family.

Her unit has commemorated her by

naming a yearly award for the best in the field of combat photography in her honour – the Specialist Hilda I Clayton Best Combat Camera competition.



Clayton's camera caught the fatal explosion

New Books

The latest and best books from the world of photography. By Oliver Atwell



Impossible is Nothing

By Priscilla Briggs

Daylight Books, £35.05, 116 pages, hardback, ISBN 978-1-94208-433-4



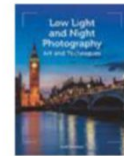
AS CHINA'S influence in the world expands, so must the make-up of its cultural and physical landscape. Over a period of six years, US-based photographer Priscilla Briggs journeyed

along the eastern seaboard of China in an attempt to document the burgeoning intersection between Chinese society and Western values. This has largely resulted in a generation of Chinese people rejecting the ideology of the Chinese Communist society and instead establishing themselves as a consumer class. With such a transformation on the cards, Chinese society is being reformed as something distinct from its preceding years. Briggs' images work especially well at capturing what this society in flux really looks like. We see the birth of a new middle class, one that looks to mimic the West, even if it means going so far as recreating notable Western landmarks. Ultimately, Briggs' book shows capitalism's force as it penetrates new territories. More than that, it shows the birth of a new era for China, and as such is a fairly vital document. ★★★★★

Low Light and Night Photography

By Neil Freeman

Crowood Press, £16.99, 144 pages, ISBN 978-1-78500-234-2



Low light and night photography is a technique that is difficult to get right. While the low-light capabilities of many newer camera models are becoming more adept, the photographer is still required to have some understanding of the best ways to utilise this technique. With that in mind, Neil Freeman has produced this book to help budding night photographers. It provides ample coverage of the subject, ranging from the simple, such as your camera's functions and features, to the slightly more advanced such as histograms and digital manipulation. Low light and night photography is a thoroughly satisfying trick to pull off, so any help and guidance is much appreciated. ★★★★★

For the latest news visit www.amateurphotographer.co.uk



Viewpoint David Healey

Modern digital cameras often feel and handle like earlier film cameras; might a camera or lens manufacturer now go one stage further?

Just hold a Pentax' was a memorable SLR advertising slogan of the 1970s. Most photography students from then on held one Pentax in particular: the Pentax K1000. This manual, uncluttered, mechanical, robust 35mm SLR lacked only the near-essential depth-of-field preview button. Some three million were made.

College, university and school photographic departments bought them, and many would like a modern equivalent. You can find them second-hand, still working (but beware cheap lookalikes), as you can the ever-robust Mamiya RB67 that introduced many a student to medium-format's quality. There was also the Nikon FM and Minolta, as well as Canon's own equally significant equivalents – all of which shaped modern DSLR design.

I recently sold some film SLRs on eBay, primarily to young buyers. Research confirms my experience: young photographers are enjoying film, and want quality film cameras, not because of nostalgia but because they want to learn. Many Lomo users want to move on.

So who will be far-sighted enough to introduce a new film SLR? There would be challenges: estimating demand, ensuring a large enough production run for it to be affordable, ensuring simplicity, and re-engineering designs to work with electronically controlled lenses. Nikon even still makes some manual-focus lenses, so how about an FM3M?

An updated Canon EOS 30 would take modern EF lenses. Intriguingly, Fujifilm has made a virtue of its X-series looking and handling like rangefinder film cameras (I have an X100), yet if a lens's covering power is great enough to cover an APS-C sensor, it could cover a 35mm half-frame format. So, anyone for a new half-frame that takes X-series lenses?

Strategic move

And what if Pentax were to offer its K-1 buyers a full-frame film camera as well, taking the same lenses? That would be a strategic move, as well as building brand loyalty and enabling all those K-mount lenses to work again. Its parent firm, Ricoh, could use its copier expertise to produce high-end film scanners for photographers who shoot film and scan. Pentax, too, is the only DSLR manufacturer that offers crop-sensor, full-frame and medium-format cameras, so reintroducing a 6x4.5cm-format film SLR to use the same lenses as fit the 645Z would be so logical.

Film brings discipline to imaging: only 12 or 24 shots in which to get the shot. Film's unique look, creative possibilities and the skills required to make it work can make future generations better photographers. I hope the industry will advance the cause of photography and photographic education with new film cameras. Or does the young photographer have to resort to a used 1977 K1000 from eBay?

David Healey ARPS tutors photography at King Edward VI Aston School, and is chairman of the RPS Analogue Group.

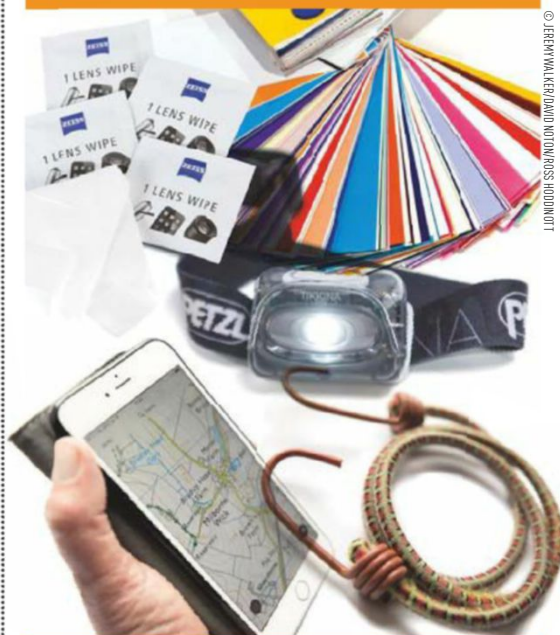


Three SLRs (clockwise from top): Nikon FM, Pentax K1000, and the more advanced Pentax K-m

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 9 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 23 May



Cheap shots

28 ways to keep costs down
– by AP readers and pro photographers



Fujifilm GFX 50S review

Does Fuji's foray into the digital medium-format market live up to expectations?

Canon EF 70-300mm f/4-5.6 IS II USM review

A major update to this mid-range zoom

Fifty years of Rolling Stone

We celebrate half a century of iconic rock photography

Inbox

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LETTER OF THE WEEK

Tripod tribulations

I have just been re-reading the 'Lose Your Tripod' issue (AP, 1 April). The only times I have damaged any of my camera equipment in more than 50 years of dabbling with photography occurred when I was using a tripod. In the late 1980s at Loch Lomond, my tripod, with my cherished Pentax MX mounted on top, keeled over while my back was turned. It hit a rock, and the camera's top-plate and shutter speed dial were damaged.

Then at Coniston Water in the late 1990s, the same tripod, this time with my Pentax MZ-5 on top, fell over and the lens copped it against another rock. The MX was repaired, but the lens on the MZ-5 was a



write-off. After the second episode, I decided not to use a tripod again, and I never have.

As far as I am concerned, tripod is an acronym for Toppling Rapsallion Inflicts Potentially Odious Damage.
Douglas Thomson, Edinburgh

Win! SAMSUNG

The EVO Plus microSD Card has added memory capacity and multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Amateur or pro?

Now that AP is using Photocrowd as its new platform to enter APOY, I have a few concerns. Are some of the entrants being as honest as they should be with regards to their professional status, and are AP checking this? When a £1,000 carrot is dangled in front of some people it may tempt them to not be so honest despite ticking the box. I have been looking at a number of the pictures entered and made a few background checks myself, and I'm suspicious about a few as they advertise themselves as professional photographers on other websites and their own. Also, I don't think

the crowd vote should be included in the overall winner.
D, via email

This has always been a difficult issue to police because the photographic landscape is more complex than the simple binary pro/amateur status. There are many photographers earning some income from photography who have a day job, and others who call themselves pro's for the kudos and who have no other job, but who actually don't earn enough to live on, and rely on other people or sources of income. We will be checking up on the winner of

each round as much as possible
– **Nigel Atherton, editor**

Happy customer

I found several parts of the 6 May issue riveting. I have shot raw files ever since making the transition from film, and 'Shoot Raw Now' is the sort of detailed, useful, gutsy material that AP is really all about.

The same can be said about 'Lightroom Tips: Sharpening and Noise Reduction'. Since starting to use Fujifilm X-series cameras, I have been working with Adobe Lightroom, and AP's ongoing Lightroom tips are very useful.

Oliver Atwell also looked at the upcoming Photo London. So, please can we have some further features on some of these photographers? For a start, Laura Pannack's pictures of the world's youngsters, Roger Ballen's haunting images, and Martin Essi's 'Le Chateau Rouge' series?

Adrian Lewis, Bristol

Your wish is granted. Turn to page 18 for a feature on Roger Ballen – **Nigel Atherton, editor**

Lensbaby

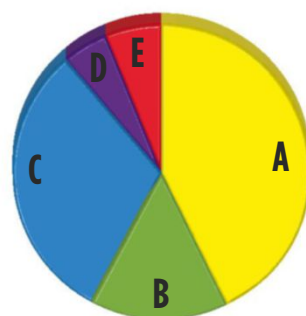
In AP 24 September 2016 in 'Bargain lenses under £200' the Lensbaby Spark received a paragraph and recently I saw some online reviews praising the quality of a couple of Lensbaby optics. I've never seen a feature about the specialised manual focus optics produced by Lensbaby or other manufacturers such as SLR Magic. Are these considered too 'niche' or frivolous for a future issue?

Tina Edwards, London

Lensbaby lenses are great for conveying emotion. If you embrace the imprecision and lack of control you can achieve very creative effects. As you suggest, Tina, we will be covering the subject soon –
Tracy Calder, technique editor



Lensbaby lenses are fun



In AP 6 May, we asked...

Have you ever bought secondhand equipment?

You answered...

A Digital camera	43%
B Film camera	15%
C Lenses	31%
D Accessories	5%
E I never buy secondhand	6%

What you said

'I try, where possible, to buy everything secondhand. Why pay for the depreciation when plenty of others are willing to do it for you?'

'All my cameras and most of my lenses are secondhand. Accessories not so much, because I've usually found the savings are not worth it.'

'I bought a Canon EOS 5D Mark III bundle with three kit lenses and a shed-load of accessories from an eBay seller in the US. It all worked perfectly, and there was no delay in delivery.'

'Mostly, no. I find that the rate of change makes new digital camera gear more appealing than older kit.'

'I buy from a local retailer, or carefully selected eBay sellers. I have had a few mini nightmares (lightmeter not working in one camera, wrong item) but it's a small price to pay. Literally!'

'Nearly all my lenses and bodies have been used. The cost of new equipment is prohibitive in the UK compared to Europe and the US.'

'Just bought a Yashica Minister III from 1963 and it works perfectly.'

Join the debate on the AP forum

This week we ask...

Would you be interested in buying a brand new film camera?

Vote online www.amateurphotographer.co.uk

In the bag



David Fieldhouse is a landscape photographer based in Staffordshire. He is a regular contributor to a number of magazines. Visit his website at www.davefieldhousephotography.com



This seascape was taken at Elgol on the Isle of Skye

© DAVID FIELDHOUSE PHOTOGRAPHY



Fujifilm X-T2

1 This was purchased as a light alternative to my DSLR kit for long walks or wild camps. Having been blown away by the image quality and usability of the camera it soon became my number one choice. I have since sold all my DSLR kit to buy more Fujifilm equipment.

Fujinon 50-140mm f/2.8 R LM IOS WR and Teleconverter XF 2X TC W

2 Although this is a heavy lens, it oozes quality. It is ideal for picking out details from a distance, or for

compressing the landscape. The teleconverter simply doubles the range of the lens for when I want to get even closer. This saves carrying an extra lens, while only sacrificing a couple of f-stops.

Fujinon 16-55mm f/2.8 R LM WR

3 The 16-55mm is a great wideangle lens and is fitted to my camera most of the time. It's perfect for capturing wide vistas and at f/2.8 it's very quick, which makes it ideal for handholding in poor light.

Selection of filters

4 I use filters a lot less since acquiring the Fujifilm but if there's room, I like to have them with me. I tend to only use the Big and Little Stoppers for coastal work, but the polariser can be useful in a number of situations, and really comes into its own in the autumn.

Spare batteries

5 I find that the Fujifilm does get through batteries quickly, so it's worth having a few spare in your bag (especially during the colder months).

Although I haven't yet had to change memory cards halfway through a shoot I always carry a spare just in case.

Cleaning cloth/blower

6 There is no point spending hundreds of pounds on equipment and then shooting with a dirty lens. I try everything to keep my gear clean and always pack a couple of glass-cleaning cloths and a blower.

List of kit Fujifilm X-T2, Fujinon 16-55mm f/2.8 R LM WR, Fujinon 50-140mm f/2.8 R LM IOS WR & Teleconverter XF 2X TC W, selection of filters, spare batteries, cable release, cleaning cloth and blower, hand warmers, map, flask and food.

Fujifilm's AF-C Custom Settings



We show you how to use the new Continuous AF Custom Settings feature on **Fujifilm's X-T2 and X-T20**

Fujifilm introduced a new feature called 'AF-C Custom Settings' in the AF/MF Setting page of the X-T2's menu designed to help you tailor the response of the autofocus system to suit specific subjects or shooting conditions. It's proved a popular addition, and has subsequently been included in the X-T20's feature set.

Both cameras have five preset AF-C Custom Settings – Set 1 Multipurpose, Set 2 Ignore Obstacles & Continue to Track Subject, Set 3 For Accelerating/Decelerating Subject, Set 4 For Suddenly Appearing Subject and Set 5 For Erratically Moving & Accel/Decel Subject. Each option sets specific settings for three focus tracking parameters, Tracking Sensitivity, Speed Tracking Sensitivity and Zone Area Switching.

Tracking Sensitivity

Tracking Sensitivity determines how long the camera waits before adjusting focus when another object enters the focus area. The higher the number, the longer the camera will wait. A high value could be useful when



AF-C Custom Settings are designed to help the autofocus system respond to specific shooting conditions

shooting a team sport when other players come between you and the subject.

Speed Tracking Sensitivity

Speed Tracking Sensitivity controls how sensitive the tracking system is to changes in the speed of the subject. The higher the value, the more the camera will attempt to respond to sudden changes in speed. However, the camera will have more trouble than usual with low contrast or very reflective subjects. A high value is useful for subjects such as wildlife that can move and change speed quickly.

Zone Area Switching

Zone Area Switching only takes effect when Zone AF mode is selected and it sets the focus area that is given priority within the selected zone. There are three settings; Center, Auto and Front. When Center is selected the camera prioritises objects in the centre of the zone while in Front it gives priority to the subject nearest to the camera. Auto locks focus on the subject at the centre of the zone but switches focus area as necessary to track it.

Using the AF-C Custom Settings

The AF-C Custom Settings are selected via the AF/MF Setting page of the menu. Before making a selection it's a good idea to give a little thought to your subject and surroundings. In many instances Set 1 Multipurpose will serve you well, but you may get a higher hit rate in some situations with the others.

If you're panning in an area with trees or street lamps, for example, Set 2 Ignore Obstacles & Continue to Track Subject may be a good choice to keep the camera focused on your subject.

Set 3 For Accelerating/Decelerating Subject is a good choice for motorsports or races where the subject is likely to slow into a corner (for example) before accelerating away.

Set 4 For Suddenly Appearing Subject is useful when you don't know when or where a subject will appear – perhaps if you're waiting below the brow of the hill or further round the bend in a race.

Set 5 For Erratically Moving & Accel/Decel Subject makes a good choice for wildlife, especially birds in flight as they move randomly and with varying speed.



Speed Tracking Sensitivity is useful for shooting subjects that move and change speed quickly

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Local heroes

If you're stuck for a photo project idea look no further than your own neighbourhood. Here three photographers show us what's on their doorstep

Pie and mash

The Englishman and the Eel is a journey into the culture of that most London of institutions, the eel, pie and mash shop. In a sense it follows on from my last book, *The Palaces of Memory*, which was about the forgotten spaces of the Indian coffee houses – my shelter during 20 years of working and sometimes living in India. The palaces reminded me of my own past growing up in Hackney in the 1970s and, after spending much of my working life in the developing world, I wanted to re-explore this.

Eel, pie and mash shops, along with rough pubs and greasy spoon cafes, were the landmarks of my upbringing and I felt it would be interesting to document a culture I grew up in but travelled away from. I've photographed and written about

30 of these shops in and around London. They hold the memories of a largely undocumented working-class culture. In decline, they are however still recognisable – serving warm comfort food. Steam. Tea. Laughter. In Essex, the East End's new spiritual home, they are undergoing something of a renaissance – identifying as they do with a reimagined and distilled working-class culture that's geographically separate from its traditional roots.

Talk, listen and wait

The execution of the project was relatively straightforward. The resulting book is not encyclopaedic, rather I wanted to record the most interesting culture of the places. I extended the work outwards, shooting eel fishing in Lough Neagh in Northern Ireland as well as two of the remaining eel processors in London. I also wanted to explain the changed landscape by including East Enders too frail and elderly to get to the shops. I photographed them at home, with the food brought to them.

In terms of execution of the work, I do what I usually do – talk, listen and wait. The key to good reportage is time and if you spend long enough, good images will come. I don't think anybody refused to have their picture taken and I captured customers and staff going about their daily lives. In terms of narrative, I decided early on to document the rhythm of the day, from opening up to closing, ensuring that I had a comprehensive list of images but



At Arments Pie and Mash shop they use an old family recipe



The customers at Arments Pie and Mash shop span generations



Stuart Freedman

Stuart Freedman has been a photographer for more than 25 years, covering stories from Albania to Haiti. His work has been featured in many high-profile titles including *The Sunday Times* and *Newsweek*. In 1999 he was selected for the Agfa Young Photojournalist of the Year. Visit www.stuartfreedman.com.

Jason Patterson starts his day at Maureen's Pie and Mash shop in Poplar, East London

leaving enough space for serendipity. It was a simple matter of observing the ebb and flow of daily life and those moments that were both interesting and banal, and making the best images that I could.

I shot the series with two cameras and two lenses – a Leica M-240-P and f/1.4 35mm Summilux lens and a Canon EOS 5D Mark III with a 50mm f/1.4 lens.

I've spent much of my career as an assignment photographer for magazines

but I've always tried to pitch editors stories that I feel are important, and that speak to me in some way. When I left university in 1989 (I did a politics degree, nothing to do with photography) one of the first places I photographed to try and build a portfolio was the (now closed) local pie and mash shop I'd grown up with in Dalston. Years later in 2011, I pitched (successfully) a story to a German magazine about the shop's culture and it

was that that made me realise how significant the shops were and how they, and the eel in general, – rare, endangered but surviving – could be used as a metaphor for both the culture that I come from and my own journey.

To back Stuart's crowd-funding campaign to produce a beautiful limited edition book of this project visit Kickstarter.com and search 'The Englishman and the Eel – London's Eel, Pie & Mash shops'.



A joyous exchange at The Heath Pie Shop in Dagenham, Essex



Scaffolder Joe eats lunch at Robins Pie & Mash shop in Southend-On-Sea



Finn Hopson

Landscape photographer Finn Hopson has spent the past seven years shooting his local surroundings in Brighton and the South Downs National Park. In 2014 he opened the Brighton Photography Gallery opposite Brighton's West Pier. You can see more of his work at www.brightonphotography.com and find him on Instagram and Twitter as [@dfinnhop](#).

Beside the sea

I grew up in Brighton, and when I began taking photographs on the beach I had a notion that this was in some way just 'practice' for the more serious photography projects I would get round to starting one day. A little while later it came as something of a revelation to realise that this had become the project, and that a small body of work was beginning to emerge. Significantly, I was more inspired by this most local of landscapes than I had been by any of the other places I had attempted to shoot.

The huge bonus of embarking on a local project like this is continual access to the subject matter. Before even picking up a camera I had years of experience of living here to draw on. Locations were familiar, access was simple and there was more than enough variety to keep me happy for years. Sounds great, but my familiarity with it can occasionally make it feel like I'm stuck in a bit of a rut. The real challenge is keeping myself inspired by trying to capture the familiar in an unfamiliar way, to use the ever-changing weather and light to my advantage, and give the viewer a sense of the place that can only be gained by spending an awful lot of time here.

Time and tide

Along the way I've discovered all sorts of things about my home town that I had previously taken for granted. I've had to learn more about the tidal range across the year and the way in which winter

storms affect the amount of sand that's revealed at low tides (yes we have sand in Brighton, we just keep it hidden under the sea most of the time). I've learned more about the migration patterns of starlings and when and where they like to murmurate each evening in winter. I have a much better sense of where the sun will be rising and setting in the sky throughout the year, and how this plays into the light we get on the beach, and I have a much better idea of how the local weather will affect the kind of shots I can get. I also learned exactly where the biggest waves will land on you if you stand in the wrong place on the Palace Pier in a storm! You don't forget that in a hurry. I've also met all sorts of interesting characters. My fellow locals are a goldmine of useful information, ideas and opinions. All of which is feeding back into creating work that I hope is more than just pictures.

Reaching a wider audience

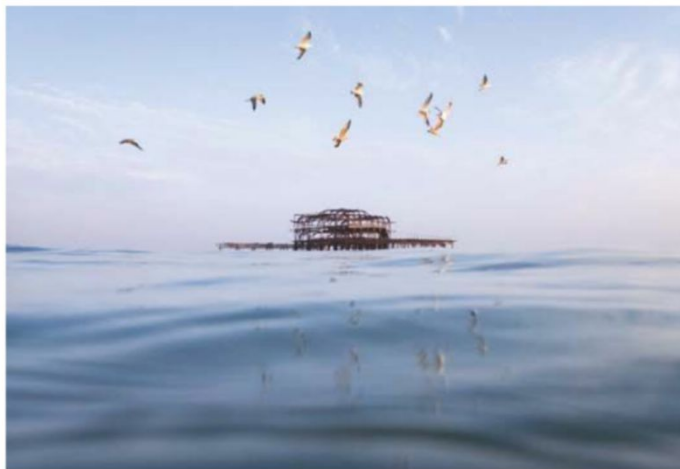
In 2014 I used some local exhibitions of these images as a springboard to open my own gallery, which is rather conveniently located right on the beach where they were taken. This has proved a fantastic way to show this project to a bigger audience, which is made up of both locals and tourists alike, and listen to what they have to make of it all. The variety of conversations that can begin with one of the pictures is astonishing and keeps adding to my list of ideas for images I'd like to add to the project. Having started this project by accident, I'm starting to realise that I may not ever finish it either. In fact it may only be ended if I cease to be a local, and I hope that's not something that will happen any time soon.



The sand in Brighton is hidden under the sea most of the time



Seafront reflections and some structural remains of the West Pier



A swimmer's-eye view of the West Pier taken with a waterproof camera



Learning about the migration patterns of starlings helps Finn plan pictures



If you stand in the wrong place during a storm you'll soon know about it!

Portrait of an artist

Much of my personal work is based around my experiences of living and working in East London.

A few years ago, I became interested in the workspaces of Hackney, especially those used by people in creative industries. I met a girl, Isobel Webster, at a market stall. She looked like a Pre-Raphaelite goddess, her red hair falling over her technicolour catsuit. I asked if I could photograph her in her studio (see below) so that I could see the tools of her trade and what she was making, and she agreed. Clues to her craft were scattered all around her space: a gold bike helmet stashed on top of a cupboard, swatches of fabric and a stack of patterns. At the end of the session, I felt energised and wanted to do it all again. I invited Isobel to suggest someone to photograph, someone she found inspiring – someone she wanted to celebrate. She took me to Louise, who took me to Alex, who took me to Anna. And that's how it all started.

Authentic family tree

Having the sitter suggest the next subject meant I didn't have to cold-call anyone. The names tumbled on for four years, and I became addicted to the process. I loved the way it was self-curating; I didn't have any control over the nominations. Each person was free to drive the project in whatever direction he or she felt was important. Also, given that each subject had been nominated by one of their colleagues, an atmosphere of trust was forged. The result is an authentic family tree of Hackney creatives, rather than a selection chosen by an outsider. Inevitably the rules were sometimes broken, and if someone suggested two people the family tree would branch off. Very occasionally a thread would come to a natural end when no name was offered up.



Isobel Webster, fashion designer, Hackney Studios



Dan Holliday, artist, Hackney Studios

Jenny Lewis

Jenny Lewis moved from Essex to Hackney almost 20 years ago, via a spell at Preston University where she acquired a degree in fine art. Since then, she has made her living as an editorial photographer, but continues to pursue a range of personal projects. Visit www.jennylewis.net.

Being an artist is not all about being a success or being established. Some of the most creative people you know are the ones who are brave enough to follow their own path. They have an integrity that means they don't care if their stuff is being sold or seen, but they can't not make it because it means so much to them. I really wanted the nominations people made to come from the heart. The threads of loyalty and inspiration connecting people to one another was heart-warming; fine artists would nominate their assistants, students their tutors and designers would nominate performers. The usual art world hierarchies didn't seem to apply here; the selections had humanity and a personal history giving the series a soul.

Sense of community

Each setting was fascinating: I would be given a name, and then I would look them up, and a few days later I would be in the space where they worked. Rather than a cold starting point, with no connection, it became a really warm discussion about their relationship with the person who nominated them, their work, and our community. I've lived in Hackney for 25 years, so it felt like I was allowed to be there. After many conversations, certain themes began to emerge about the gentrification of the area, the evictions and the lack of affordable studio space. Cities seem to demand change with little regard for individuals, punishing those loyal inhabitants who have seen it through rough times when no one else was interested. What is happening in Hackney is not unique – it's being repeated in cities the world over.

As much as I wanted to investigate all of these individuals, it was almost like I was trying to find my place in the community – I wanted to figure out who I was and how I fitted in. I was trying to find my tribe and to feel more connected.

Jenny's book, *Hackney Studios*, is published by Hoxton Mini Press.



Fred Butler, accessories designer, Hackney Studios



Prop and accessory maker Rosy Nicholas, Hackney Studios



Kevin Francis Gray, sculptor, Hackney Studios

The collective unconscious

Sometimes a little self-reflection goes a long way. On the eve of his talk at Photo London 2017, photographer **Roger Ballen** reflects on his controversial career. He talks to **Oliver Atwell**

Of all the photographers who have passed through culture's gates of consciousness in the past few decades, only a few have been known for their ability to raise the hackles of the audience. Photography has often found itself subject to accusations of exploitation, whether that exploitation occurs within the context of blasphemy, pornography or, most commonly, taking advantage of those who may not be in a position to judge whether or not they should be photographed.

In the case of Roger Ballen, he's

a photographer who, at the earliest stages of his career, often found himself accused of exploiting marginalised and mentally unstable South Africans in order to create sensationalist portraits in books such as *Platteland*, *Shadow Chamber* and *Boarding House*. However, there's an argument to be made that this tired – almost clichéd – condemnation of Roger Ballen's work is something of a smokescreen.

In my own experience, when I first saw Ballen's work some years ago, it caused me look away, to almost attempt to 'unsee' it. It's only

in retrospect that I can look back at my reaction and realise that my horror of it was inspired by my own inability to face a photographer who was utterly untroubled by plunging into his own subconscious.

'People don't want to talk about the dark recesses of their mind because they're scared of their own thoughts and feelings,' Roger tells me from his office in Johannesburg. 'This is what a lot of members of society have, unfortunately, done to themselves. But look, I don't take pictures with a preconceived formula that I imagine might unleash the subconscious mind of the next person. If I start with a premise at all, it's that I want to take pictures that challenge me and open me up to my own mind. If the pictures do that for me then I feel confident enough to let them out into the world, and it would appear the nature of my pictures does that to other people. I hear that a lot, so I guess it's true.'

It would be easy to imagine Ballen as a foreboding character, emanating surly growls and nihilistic proclamations. In fact, quite the opposite is true. He is patient, open and generous. It's a strange prejudice we have about the kinds of figures who create work that some would find uncomfortable. There's something in that. Some artists create images that explore those facets of our mind that we would like to shy away from. But through an honest and open approach to what makes them human, they are able to confront

'Apprehended' 2005, from *Boarding House*



'Waif' 2012, from Ballen's latest project *The Theatre of Apparitions*



'Ghostriding' 2011, from *The Theatre of Apparitions*

the shadowy realms that sit behind consciousness and get a well-rounded perspective on what it is to be alive in the world. Once you've confronted and accepted that, you're left with a pretty optimistic and balanced perspective on life.

Down to earth

It may surprise you to hear that Ballen's background isn't exactly in photography. Apart from his mother's influence, he has received no training in the art. In fact, for years Ballen worked as a geologist, hence his move from New York to Johannesburg in the 1970s. There's an interesting metaphor there. Ballen spent years plunging his hands into the dark soil of the earth and has now become known as a photographer who spends his time diving into the shadowy spaces of the subconscious.

'It's so difficult to know exactly what influences your aesthetic,' he says. 'You have things that influence you in certain ways, but you don't know how it affects your pictures. The human mind is made up of billions and billions of brain cells, and how they all interact to create what you generate as an artist is really hard to understand. You could easily make metaphors if we take the example of geology, where you're looking at the earth for minerals and you're trying to pierce below the surface. When I work with my subjects, I'm



➤ trying to get beneath the surface. We can also use analogies such as that my pictures are layered like sediments. Ultimately, I'd say the most important thing about being a geologist was that, because of the financial stability, I was able to do all my pictures for all those years. I was able to continue being a photographer artist because I had another source of income.'

Ballen may not necessarily see it this way, and I know a lot of readers certainly won't, but there's something almost child-like about his images. They're totally expressive in the use of props and the use of drawings. There's a primitivism to them. He is allowing his mind to express itself no matter the result. In a sense, he's getting out of his own way; he's not over-thinking it. Ballen has often mentioned the Swiss psychotherapist Carl Jung – an individual who was very attached to the idea of sometimes reverting back to an almost childlike approach to the world. Themes recur time and again in Ballen's work: wires, animals, drawings, interiors that seem to verge on the threat of collapse under the weight of their own tension. But, as Ballen says, all of these would be nothing

Right: 'Haunted' 2012, from *The Theatre of Apparitions*

Far right: 'Take Off' 2012, from *Asylum of the Birds*

'Feeding' 2012, from *The Theatre of Apparitions*



without the *form* of the image.

'I'm basically a formalist,' Roger explains. 'I find most photographers in the history of photography and contemporary photography never talk about the form of the picture. In painting, people are very concerned about the form, and for me you have no content without it. It's like if you're a good writer or poet: every word means something. Very few people in photography think this way, and that's why so much of photography is so sloppy and doesn't have much impact.'

'It's like a human body or anything in nature. Everything in nature is there for a reason. For me, a photograph is the same. If there's one thing that doesn't work, the whole thing falls apart. It's like having a cancerous cell.'

That idea of facilitating an organic process is perhaps key to Ballen's work. It's how he can create work with such confidence. It's how he can deal with subjects that other photographers, even audiences, may choose to shy away from.

'I believe that I have everything in my mind that I need to have in my mind,' he explains. 'I'm like a lion – they have everything they require to give them what they need to do in their life: they have to hunt. I'm

prepared when I get to the location. I don't have anxieties about it. When I get there, I'm mentally and emotionally focused on what I'm trying to do. It's like a good athlete. A good athlete is not nervous or tense. If he or she is, they're not going to do well.'

People person

'The one thing you really have to take into account is that since 2002 there are hardly any portraits among my photographs,' Ballen says when I press him on the accusations of exploitation in his work. 'A lot of the images feature animals, drawings, installations and complex relationships between the space and subjects. One should be aware that the concept of portraiture and the human subject being the subject has not been the focus of the work for the past 15 years.'

'But, also consider that you couldn't do what I did for all these years unless you have a terrific relationship with the people being photographed. If I didn't have a great empathy with the people, believe in what I was doing and feel a friendship and warmth, then it would be impossible to do anything. That must tell you something about how much the people like and



respect me. And I feel the same towards them. It has to be a win-win situation, otherwise things would never happen.'

Ballen's most recent body of work takes this removal of the human subject to the extreme. *The Theatre of Apparitions* has been years in the making and was, in fact, made in the same period as his two books *Boarding House* and *Asylum of the Birds*. These newest images are an intriguing departure for Ballen, who has produced a series of unusual images painted onto glass. The images feel almost like cave paintings or fossils. There's something archetypal about them. In 2002, drawings started to play a big role in Ballen's images. By the time he began *The Theatre of Apparitions*, drawings had already established themselves as something important in what he was doing, so for him this was

another way of working with drawing and photography.

'During the time I was shooting the *Shadow Chamber* book, which was published in 2005, I was in a women's prison in Johannesburg,' says Ballen. 'One of the cells had drawings on the blacked-out windows and the glass had a strange luminosity to it. The drawings had a ghost-like, metaphysical feeling to them. This was quite an amazing experience for me. I took a picture and that ended up in *Shadow Chamber*. At the same time, I was working in a warehouse with a lot of windows, so I started experimenting with some pictures. The project lasted about eight years and it kept metamorphosing all the time into different imagery and aesthetics. All these pictures were all taken on glass windows with a 6x6 and eventually 4x6 camera.'



Roger Ballen is a New York-born photographer living in Johannesburg, South Africa. He has published several books and has been called one of the most influential photographers of the 21st century. To see more of his work, visit www.rogerballen.com. He will be presenting a talk at Photo London on 20 May. www.photolondon.org

'The moment I started to mix these paints together on the glass, I started to get all these cracks and the chemistry. It was unexplainable. I got different formal relationships of these materials. The way the paint cracked opened up the aesthetic of the work. That was the decisive moment of the project.'

Up next is an onstage talk at this year's Photo London. He'll be in conversation with Mark Lubell, executive director of the International Center of Photography. Then, in early September, Thames & Hudson will be releasing a weighty volume called *Ballenesque*, which will get to the heart of just what that term means. It's certainly a distinct aesthetic and one that requires careful analysis. With any luck it will create a few converts for the pro-Ballen camp.

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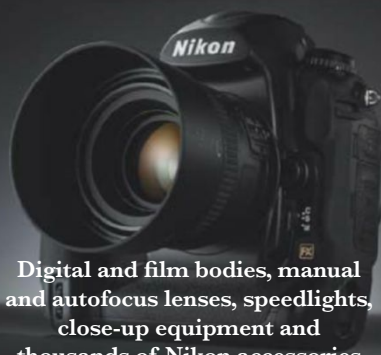


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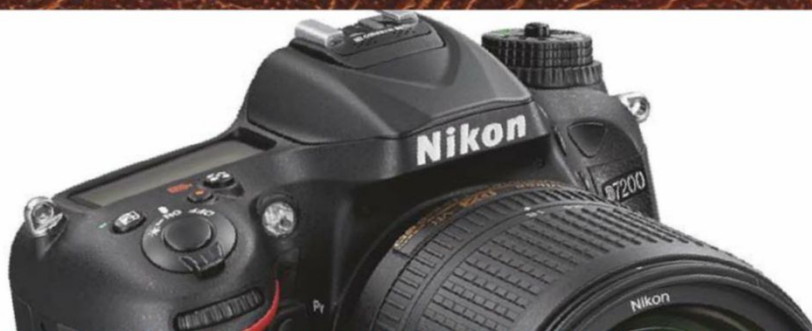
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Classics Revisited

Judy Dent

By Brian Duffy

We recreate Brian Duffy's portrait of Judy Dent taken on Westminster Bridge in 1961 for a *Vogue* fashion shoot

Brian Duffy is best known for his portrait and fashion photography of the sixties and seventies. He was one of three photographers, alongside David Bailey and Terence Donovan, who broke the mould of traditional fashion photography. Society photographer Norman Parkinson called them the Black Trinity, and *The Sunday Times* dubbed them the Terrible Trio as they broke all the rules and became celebrities, often better known than many of their sitters.

Brian Duffy was born in London, in 1933 to Irish parents. After a rather troubled childhood, he gravitated to the arts and in 1950 joined Saint Martin's School of Art to study painting before switching to dress design. He later worked for various designers before leaving to freelance for *Harper's Bazaar* as a fashion artist.

It was at this time that he discovered photography, from studying the contact sheets that passed through his hands. He decided to become a fashion photographer's

assistant to learn the trade. In 1957 he landed a job at *Vogue*. It was a turning point in his career. Duffy shot many popular models during his time at *Vogue*, including Jean Shrimpton, Joy Weston and Judy Dent. In 1963 he left the magazine to set up his own studio.

Duffy was a regular contributor to *The Sunday Times* magazine, *The Telegraph* magazine, *The Observer* and *Harpers & Queen*. He also worked for French *Elle* and big advertising clients such as Pirelli and Benson & Hedges, to name but a few.

However, he is perhaps best known for his portraits of many famous faces including John Lennon, Michael Caine, Arnold Schwarzenegger, David Hockney and Nina Simone. In 1971 he designed and shot David Bowie's famous *Aladdin Sane* album cover.

In 1979 it was believed that he suffered a breakdown, which led him to attempt burning his archive in his garden. Luckily, the local council intervened and many images were saved. In May 2010, Duffy died of pulmonary fibrosis, aged 76.

'In 1979 it was believed he suffered a breakdown, which led him to attempt burning his archive in his garden'



© ANDREW STERNHAM

The original

Judy Dent
Brian Duffy, 1961

We don't know much about Judy Dent but there are lots of images of her online suggesting she had a busy modelling career in the sixties. On the other hand, Brian Duffy took the decade by storm and revolutionised fashion photography. While little has been written about this portrait, we know it was taken during a fashion shoot for *Vogue*.

Fashion in the swinging sixties underwent big changes. Previously the preserve of wealthy and mature women, it became far more accessible to younger people. Duffy was one of a group of prominent photographers who transformed the pages of *Vogue* and *Elle* as fashion became more widespread.

© DUFFY ARCHIVE ET



Our version

To recreate this Duffy image, we went back to the location where it was originally shot on Westminster Bridge in London. We tried to emulate the pose of Judy Dent, and positioned our model on the left-hand third, similar to Duffy's composition. As we were shooting on a busy bridge, using lights wasn't an option. Instead we made the most of the natural, diffused light to capture a similar, subdued atmosphere like the original. We used a reflector to bounce a bit of light back into the scene to lift the shadows.



FURTHER READING

Duffy

ACC Editions, 2011



Published a year after his death, and with the full cooperation of the Duffy

archive, this book takes a look at Brian Duffy's career as one of the best known British fashion photographers of the 1960s and '70s. Throughout his career he revolutionised fashion photography and the fashion industry.

Duffy Bowie: Five Sessions

ACC, 2014



This book showcases Duffy's photo shoots with David Bowie,

including previously unpublished images. It documents Bowie's career and reinvention, as well as revealing Duffy's relationship with the artist over almost a decade as they collaborated on a number of various projects.

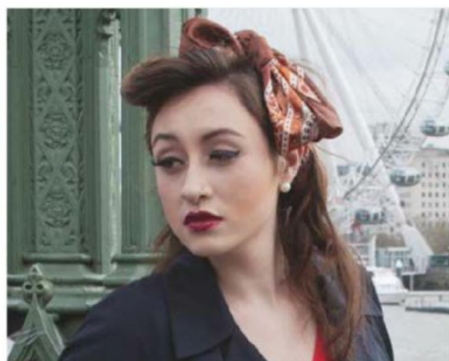
Duffy: The Man Who Shot The Sixties

by Linda Brusasco, 2010



An hour-long special documentary with Brian Duffy, filmed on the eve of his first ever exhibition. He speaks about his work, life and career as a fashion photographer and his controversial decision to burn his negatives in 1979.

HOW WE RECREATED THE PICTURE



1 Makeup

Dent's makeup is typical of the time, the eyes being the main focus thanks to heavy eyeliner, eye shadow and false lashes, which we've tried to replicate. Take an umbrella to protect the model from the elements, as hair and makeup can be ruined in seconds.



2 Light

A reflector was key to providing catch-lights in the eye, and sufficient fill-in light to the model's face and garments. We used a white reflector but had a silver one handy in case the light levels dropped and we needed to add some more punch to the lighting.



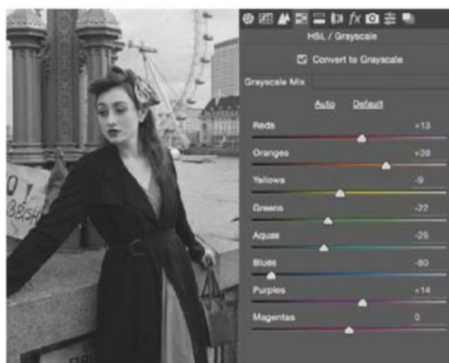
3 Shooting in public

Shooting in a public place can be tricky. With a large number of people milling around, shooting with a tripod is not an option. Get a friend to stand in as an assistant, not only to keep an eye on your gear but also to hold reflectors and assist with crowd control.



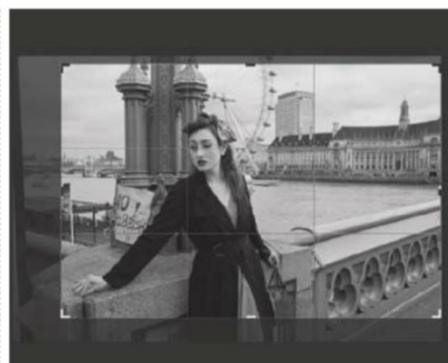
4 Open in ACR

We opened the raw file in Adobe Camera Raw to make some exposure adjustments in the Basic tab. We increased the Exposure and Shadows value to lighten the main subject and reveal more detail in the shadows. We then reduced the Highlights and Whites to bring some cloud detail back in the sky.



5 Convert to mono

We converted the image to Black and White in Adobe Camera Raw by selecting the HSL/Grayscale tab. Check Convert to Grayscale and use the sliders to adjust the tones. We increased the Reds and Oranges to brighten the model's skin tone, and decreased the Blues to reveal more sky detail.



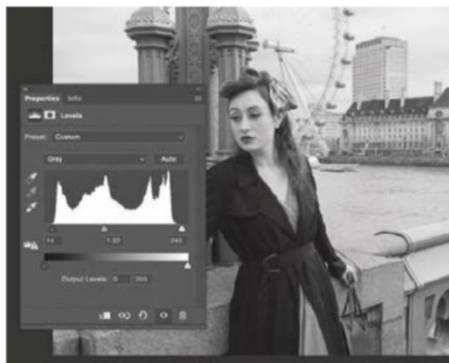
6 Crop

Duffy positioned his model, Judy Dent, on the first third point in his composition on the left hand side, so we used the Crop tool to replicate this. We selected the Original Ratio crop size and the Rule of Thirds Overlay option from the Crop tool options to help reposition our model within the frame.



7 Tidy up

Unfortunately, there is a rather large, distracting sign stuck to the post that needs removing. We copied and pasted small selections of the post from above the sign to cover. By adding a Layer Mask to these layer selections we could tidy them up and finally we used the Clone Stamp tool to blend.



8 Increase contrast

Add a Levels adjustment layer to boost the overall contrast of the image. To remap the black and white points, you can adjust the Shadows and Highlights sliders to meet the edges of the graph. You can also tweak the Midtones slider to adjust the overall lightness of the scene to suit.



9 Dodge and Burn

Finally, add more tonal detail using the Dodge and Burn tools. First create a merged layer to work on. Select the Dodge tool and set to Midtones at an Exposure of 20% to lighten the darkest shadows in the jacket. Switch to use the Burn tool and set to Midtones at 20% to darken the brightest areas of the sky.

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f2 Cameracraft magazine, Feb 2017

“ Made to top-class
engineering standards ”

Professional Image Maker magazine, Mar 2017

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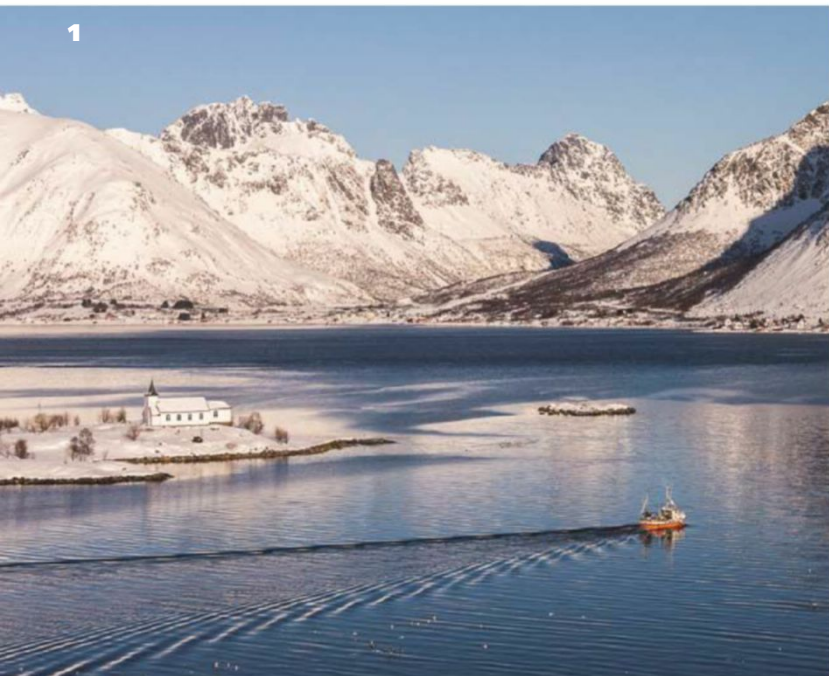
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Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Sildpollnes Church

1 Here Steve wanted to capture the fishing boat and its wake passing the church to add something a little different to a location that has been photographed many times before
Nikon D810, 28-300mm, 1/640sec at f/11, ISO 200, Lee 105mm polarising filter

Steve Oldfield, St Leonards-on-Sea



Back in 2009, Steve reignited his relationship with an old flame – photography. That year he picked up a Nikon D60 to document a trip to Tanzania and in the proceeding years began to take photography seriously again. 'I really love landscapes and wildlife,' he says. 'Both focus on the natural world and allow you to capture an instant in time and share the beauty and wonder with others; perhaps inspiring them to pick up a camera and go to those places themselves.' Here we see the results of Steve's trip to The Lofoten Islands in Norway. See more at <https://slossx4.wixsite.com/steveoldfield>.

Ramberg

2 Such incredible scale and atmosphere in a beautiful Norwegian location
Nikon D810, 28-300mm, 201secs at f/8, ISO 160, Lee Big Stopper, 0.6 medium grad and 105mm circular polariser filters

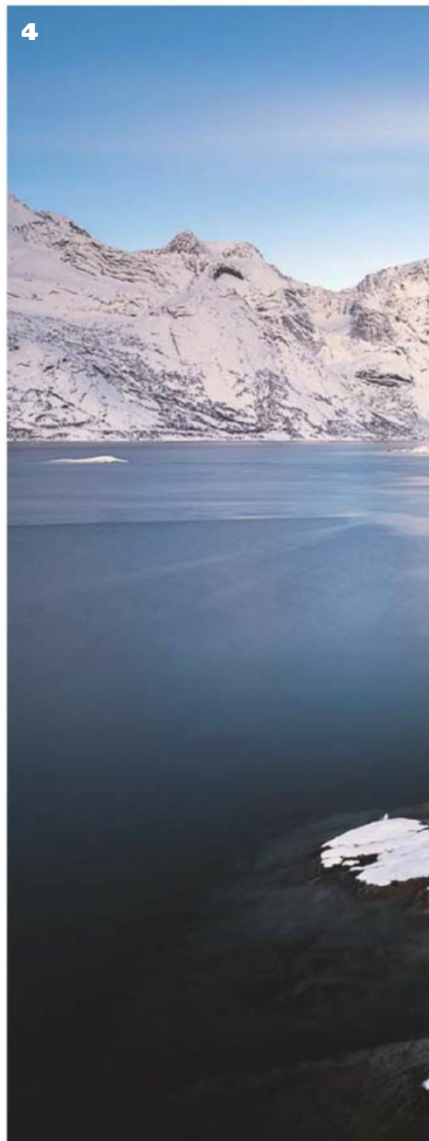
2



Storsandnes Beach

3 The receding and incoming waves balance nicely in this simple shot
Nikon D810, 28-300mm, 0.8sec at f/14, ISO 64, Lee 0.6 grad filter and 105mm polarising filter

4



3





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Hamnøy

4 Steve's main aim here was to balance the busy right side of the landscape with the expanse of water on the left-hand side of the image
Nikon D810, 28-300mm, 155secs at f/11, ISO 100, Lee big stopper, 105mm circular polariser and 0.6 medium grad filter

Å (ore)

5 In this beautifully simple shot, Steve has isolated the building and used a long exposure in order to smooth out the sky
Nikon D810, 28-300mm, 15secs at f/11, ISO 64, Lee 105mm polarising filter, 0.6 medium grad filter and a Little Stopper



Reine

6 Steve has gone for grandeur here and succeeded. This impressive panoramic image was created from eight images stitched together
Nikon D810, 28-300mm, 1/50sec at f/11, ISO 100, Lee 0.6 soft graduated filter



Customisation secrets Pentax

What if you could get even more out of your Pentax camera?

Matt Golowczynski is your expert guide to realising its potential

Pentax cameras are often praised for offering great value for money but something far less appreciated is just how much control over customisation is offered, even on the lower-end models. On the following pages, we examine some of the ways you can adjust current Pentax models to suit your liking; looking at everything from longstanding but underused settings to newer adjustments that you might find extremely useful when shooting.

What follows is based on the functionality inside the latest Pentax KP DSLR, but much of it also applies to older models and other cameras within the current line-up. Read on and you might be surprised by what's on offer.



Matt Golowczynski

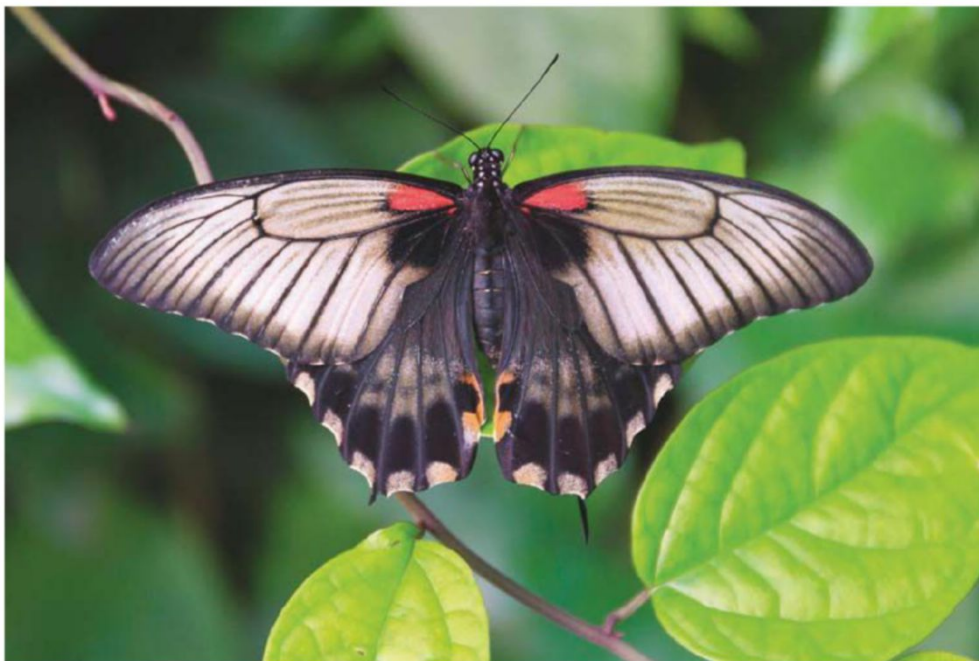
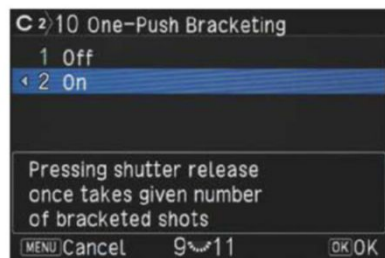
Matt Golowczynski is a London-based journalist and photographer. He has contributed to a range of magazines over the past 10 years and graduated from the University of Westminster with a BSc in photography and digital imaging. You can see more of his work at www.mattgolowczynski.com.

ONE PUSH BRACKETING

DIFFERENT cameras take different approaches to bracketing images and many require you to press the shutter release button prior to every frame within that particular sequence.

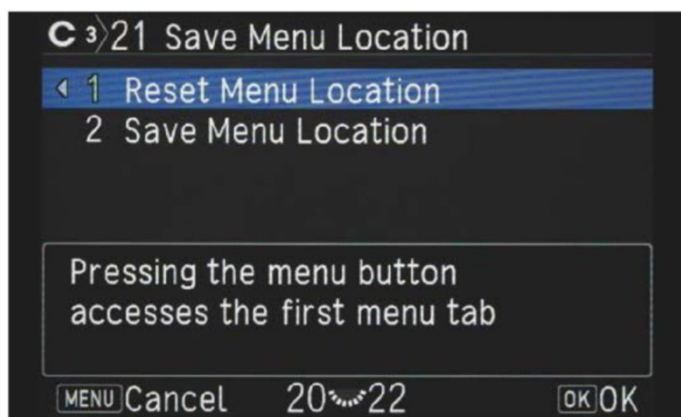
Arguably, a more convenient option is to have the entire sequence of bracketed images captured with a single press, and enabling the One Push Bracketing control does just that.

This is perhaps not too great an issue with sedate subjects but those of you capturing scenes in which a subject is moving should find this to be useful since you stand a better chance of each exposure being similar to the others. This option tends to be located in the middle of the Custom menu.



One Push Bracketing is ideal for shooting moving subjects, and will increase your hit rate

SAVE MENU LOCATION



Using Save Menu Location can be a great time saver

THERE are often times when you need to activate a feature for one or two images before deactivating it once again. Frequently this requires you to re-enter the menu to find this feature but it can be frustrating if your camera has already gone back to the start of the menu, rather than staying where you left off.

Fortunately, a quick fix is available. Simply find the Save Menu Location option from the Custom Menu, which tends to be somewhere towards the end of this section. The default option should be to reset the menu back to the start but the other option is to have this remain at the last place you left the menu.

MEMORY



You can select which features remain active when the camera is switched off

THIS is hardly a secret option, having long featured on even some of Pentax's cheaper compact cameras, but it's useful to acquaint yourself with what it allows as you may want to adjust it in different shooting situations.

It gives you the option to select those features that are to remain at their current settings after the camera is turned off. The default set-up has roughly half the options within this feature kept on and the remainder readjusted to their default settings.

There is logic in this since the features that are kept on are core options including sensitivity, white balance and Custom Image, while the others are very much secondary ones

– for example, Skin Tone and HDR Capture. Some of the functions introduced in newer models, however, are filtered into the latter camp, although it's likely you'll want to keep some of these on depending on what you're photographing.

The Pixel Shift Resolution option, for example, might be worth keeping on if you're shooting outdoors for an extended period of time and turn the camera off to conserve battery. The Outdoor View Setting is also probably something else to keep on if you're taking pictures over the course of a sunny day when you're likely to be turning your camera on and off with some frequency.

ANTI-ALIASING FILTER SIMULATOR BRACKETING



You can dictate the strength of the anti-aliasing filter simulator

BRACKETING, where three or more images are taken with just a single variable changed between each frame, used to be a feature that simply changed an exposure-oriented parameter, such as shutter speed.

This principle was subsequently applied to flash exposure, white balance and colour and filter options, and with its most recent models Pentax has provided the same control over its Anti-aliasing filter simulator.

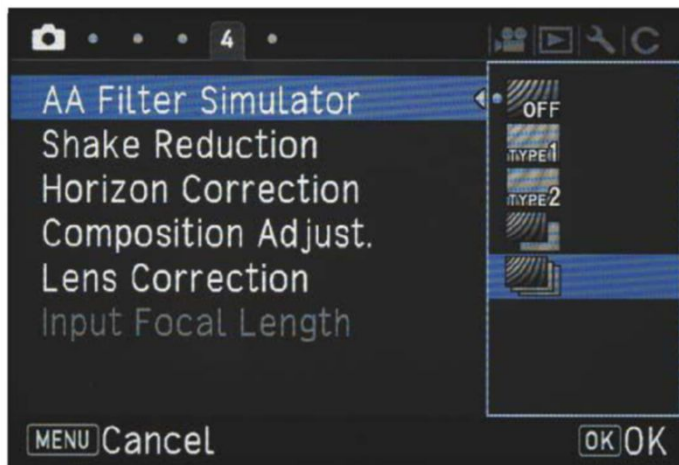
Here, one image is captured with the simulator activated, before another is captured on its standard setting, and then one final image with a stronger corrective effect over moiré (at the expense of resolution). On the KP, a further option that removes the

middle image from that sequence is also available.

Given that moiré, and other aliasing artefacts, can be very problematic to deal with in post-production, this is a useful option to have activated if you tend to shoot subjects that easily give rise to these effects, such as architecture, textiles or anything else that may involve fine repeating patterns, such as strands of hair.

These effects cannot always be anticipated as they are partly down to the very specific positioning of the camera to the subject. In other words, they can appear or disappear with just a slight shift or change in focus.

This option is found within the first set of menu tabs.



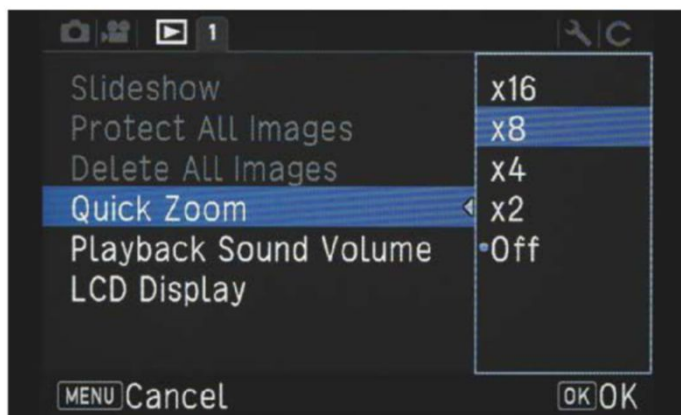
The anti-aliasing filter simulator can be adjusted via the Shooting Menu

“There are often times when you need to activate a feature for one or two images before deactivating it again”

Quick Zoom allows you to jump deep into the centre of the frame



QUICK ZOOM



Most models offer 2x, 4x, 8x and 16x magnification options

USUALLY, when you zoom into a captured image, the camera will zoom further into the image with each click of the control dial. This is also the case on many other cameras, and it allows you to zoom into a certain part of the image when used in conjunction with the directional controls.

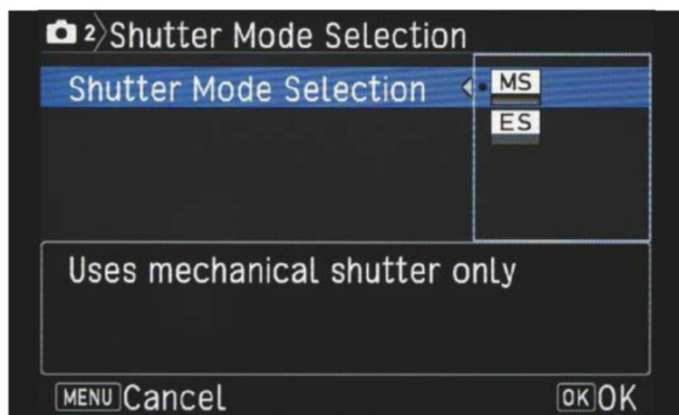
Most of the time, however, it's more helpful to have the camera jump deep into the centre of the frame, and then give you the option to adjust this if you need to. This is what the Quick Zoom function allows. Most models offer 2x, 4x, 8x and 16x magnification options,

and this is the first point the camera will reach when you start zooming. The middlemost 8x setting provides the best approximation as to what you see when viewing an image at 100% in an image-editing program, so this is perhaps the best option if you want to check focus and sharpness, and whether depth of field extends as far into the frame as you want.

It is most useful for those who need to do this with any frequency, such as portrait photographers looking to see whether eyes are in focus, or those shooting macro and close-up images.

‘Quick Zoom is particularly useful for macro and portrait photographers’

SHUTTER MODE SELECTION



Using the electronic shutter is ideal when you need to be discreet

THIS is a relatively new option that's included on the KP as standard but which was also made available to K-1 users via a firmware update. It lets you decide whether to use the camera's manual or electronic shutter, an option that's fast becoming standard on compact system cameras.

Normally, the camera will use a mechanical shutter to take the image, but there are downsides to this. The main one is that it's noisier than using an electronic shutter, which can be an issue when you need to be discreet. It can also cause vibrations that compromise image sharpness.

Using an electronic shutter on a compact system camera gets around both of these issues but on a DSLR you

still have the issue of the mirror swinging up and down, which means there is less of an advantage.

For this reason, this feature is only really intended for live view shooting. However, another key advantage of using this, namely much faster shutter speeds, does seem to be available when using the viewfinder.

Whereas the KP can only fire at up to 1/6,000sec with its mechanical shutter, this increases to 1/24,000sec when using its electronic one. This is likely to be useful for those wanting to use the camera for very fast-moving subjects or when using wide-aperture lenses in bright sunlight, where the camera's mechanical shutter may not allow for sufficient fast shutter speeds.

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LOCATION GUIDE

Sherborne, Dorset

You'll feel inspired by this traditional English market town nestled in a bucolic landscape. **Jeremy Walker** passes on his best tips



KIT LIST

▼ Wideangle lens

A wideangle is essential and if you have one, a wide tilt shift lens for shots of the Abbey. A 70-200mm zoom will also be useful for the more distant shots.



▼ Long lens

If you have one and don't mind carrying it, a long lens such as a 200-500mm would also be useful if wildlife is your thing. A tripod will also come in handy.



▼ Zoom lens

If your intention is to walk around the castles and town centre shooting handheld, a wide-to-medium zoom will be ideal, a 16-35mm or 24-70mm perhaps.



THE sleepy market town of Sherborne lies in The Blackmore Vale on the banks of the River Yeo (don't get excited, it's a dribble) in northwest Dorset and is 19 miles north of the county capital Dorchester. Situated within a landscape of gently rolling hills, woodland and agricultural pastureland, Sherborne avoids the mass tourism that can spoil some of Dorset's coastal towns and has a rather laid back feel.

The appeal of Sherborne for photographers is the quiet, quintessentially English feel to the town. You will be spoilt for choice by having an abbey, the 15th-century almshouse and two castles to shoot as well as other numerous architectural details tucked away in the town's side streets and alleyways. Access and parking is very easy. There are several town-centre car parks. The 'old' castle, a 12th-century fortified palace, is now under the care of English Heritage and has its own car park. The 'new' castle, a mansion built by Sir Walter Raleigh, is privately owned and there is an entrance charge.

Sherborne Abbey, the centrepiece of the town, survived the Dissolution of the Monasteries as it was purchased for use as a parish church, which it still is. Visitors are more than welcome, even with a camera and a tripod, providing you are not shooting for commercial purposes. Just a stone's throw from the Abbey, across the neatly manicured lawns is the photogenic St Johns Almshouse.



Above: There are plenty of photographic opportunities at Sherborne's historic Abbey

Right: An oak tree through early morning mist and sun epitomises the Dorset landscape



Jeremy Walker

Jeremy is an award-winning photographer and Nikon Ambassador. He has years of experience in landscape and location photography. Visit www.jeremywalker.co.uk.

The ruins of the old castle on a misty morning – a significant reward for an early start

Shooting advice

Broad appeal

SHERBORNE and its castles are great to shoot in the spring. The trees are turning green, bluebells add colour to the woodland floor and the apple and cherry blossom is at its prime. Given blue skies and fluffy white clouds or an early start with mist hanging around the old castle there are landscape shots to be taken, close-up shots galore, and plenty for the architectural photographer. No specialist kit is required, it is a good all-round location that will appeal to a broad cross-section of photographers.

A distant view

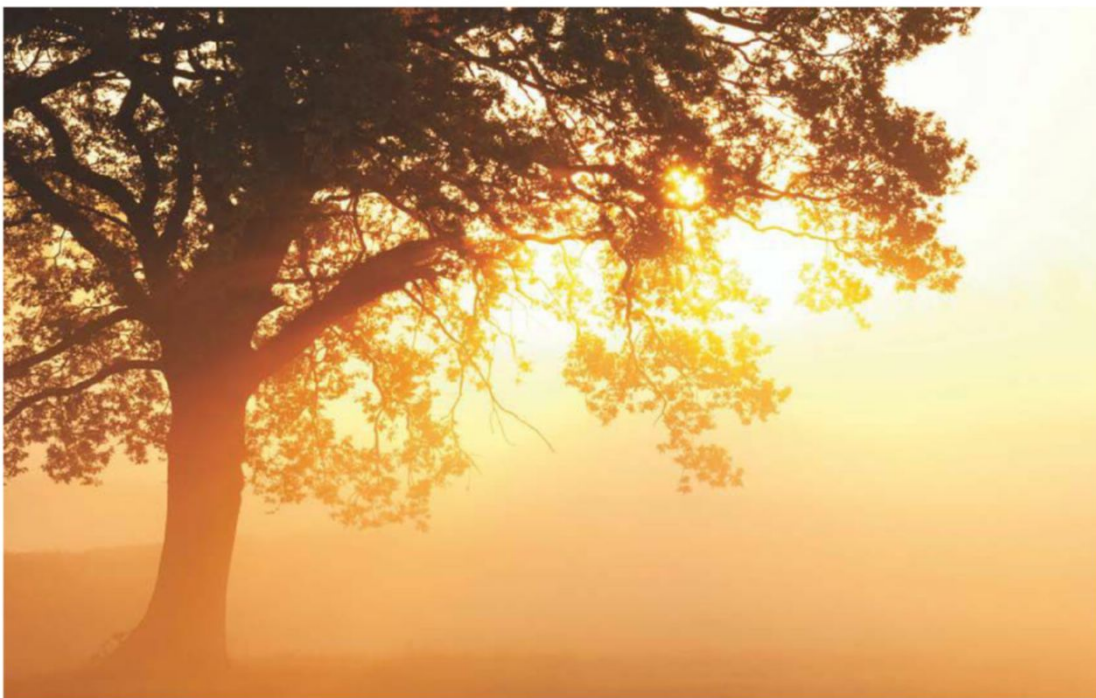
Look to the footpaths around Sherborne for a slightly more distant view, perhaps try the small hill to the south, which gives an elevated view of the town. The small meadow in front of this hill tends to trap the mist in the early morning and there is a view through the trees toward the ruins of the old castle.

Sherborne can be shot at any time of day but my preference would be early morning for the old castle and late afternoon or evening for the Abbey.

Food & lodging

The charming Eastbury Hotel is in the heart of the town. There are plenty of upmarket pubs with rooms in the surrounding villages, and a great B+B in a quiet rural setting is Munden House in the hamlet of Alweston, three miles south. There is also the excellent Mitre Inn at Sandford Orcas, three miles north of Sherborne.

The town is overrun with tea rooms and cafes, such as Oliver's at the top of Cheap Street. For an excellent snack or full meal try Castle Gardens garden centre next to the entrance to the 'new' castle.



Accessories

Useful gadgets to enhance your photography, from phones to filters...

Billingham Hadley One

• £265 • www.billingham.co.uk

Andy Westlake tests the latest version of this classic handmade British bag

At a glance

- External dimensions: 37x14x28cm
- Weight: 1.38kg
- Available in three colours (sage, khaki, black)

BILLINGHAM is one of the best-known names in British photography, having produced its top-quality canvas-and-leather camera bags since 1973. All of its products are still handmade at its Cradley Heath factory in the West Midlands, using a combination of traditional and modern manufacturing processes.

Its Hadley range of satchel-style camera bags – inspired by classic fishing bags – has been in production for almost two decades, with little change to the original design. Now the three current sizes have been joined by a new model, the Hadley One. With its soft-sided, slimline design it's recognisably part of the same family but inside has been rethought to meet the demands of today's digital photographers. The main changes are the addition of an internal padded compartment for a 13in laptop, and the adoption of a more flexible interior partition system.

Accessories

Leather attachment points at each end of the bag accept add-on pockets.

Rear pocket

This will hold A4 documents and has a protective leather flap over a water-resistant zip.

Trolley strap

A canvas strap across the back can be slipped over the handle of a wheeled suitcase.

Design

At its heart the Hadley One is a rather simple bag, designed to protect your gear against the vagaries of the British weather, while providing quick access to your kit. Aside from the main compartment, there's an almost full-width document pocket on the back and a pair of generously deep 'dump' pockets on the front. Two adjustable leather straps secure the top flap using Billingham's signature 'clogball' fastenings. They are quick to use and, in a welcome contrast to the Velcro used in many other bags, completely silent.

Grab handle

The handle on the lid now has a sculpted leather grip that makes it more comfortable to carry.



Deceptively capacious, the Hadley One sits between the existing Pro and Large models in terms of sizes. It's meant to be more of an everyday bag, with space to take other items alongside your camera. Key to its appeal is the new half-width insert that comes as standard, leaving the rest of the bag free. This insert is large enough to fit an Olympus OM-D E-M5 Mark II with a 12-40mm f/2.8 zoom onboard and a 7-14mm f/2.8 underneath, or alternatively a Canon EOS 5D Mark IV with a 70-300mm telezoom attached. Using a system of press-studs it can be secured at either end of the bag leaving the other half free, or centrally as in our main picture to the left, which gives (unpadded) space for extra lenses or accessories either side.

Additional half-width inserts will be available to buy separately, and two can fit into the bag side-by-side. Bingham tells us it will also make a more conventional full-width insert and showed us a prototype version. This will be capable of holding a full-frame DSLR with a trio of f/2.8 zooms (wideangle, 24-70mm and 70-200mm) at least.

The Hadley One is impeccably made from premium materials including canvas, leather and brass, and comes with a five-year guarantee. Indeed, the quality of the FibreNyte triple-layer waterproof canvas means there's simply no need for a separate rain cover of the type beloved by other brands.

Removable strap

The wide webbing shoulder strap offers generous length adjustment and can be removed completely.

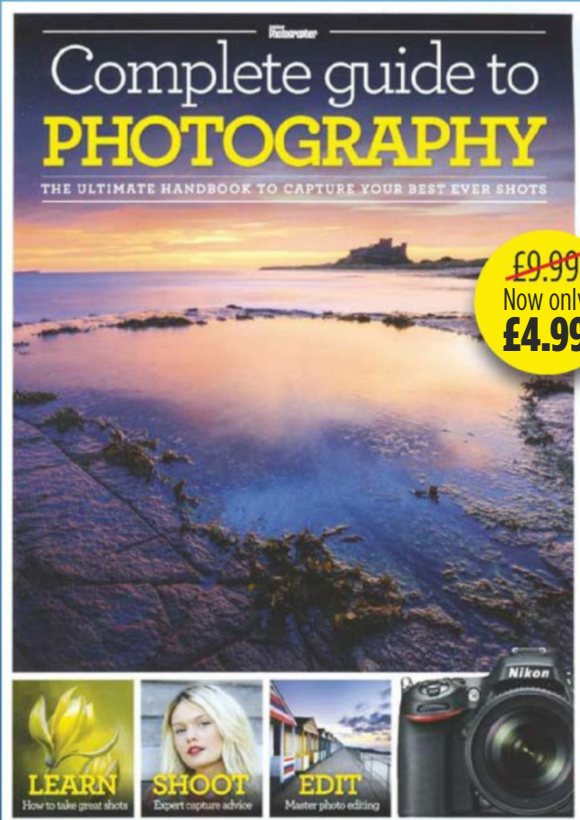
Our verdict

There's no getting away from the fact that £265 is a lot of money to pay for a camera bag, especially when you can buy some very nice alternatives for a lot less. But Bingham bags are superbly made and will last for decades, while providing excellent protection for your equipment. After all, if you've spent thousands of pounds on your camera and lenses, it makes sense to invest in top-quality protection. The laptop compartment and flexible partitioning make it equally useful as a work or overnight bag. So yes, it's expensive, but in the long term it should end up being money well spent.



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Towards the end of our time with the 800D, we were lucky to witness a beautiful sunset over Trebarwith Strand in north Cornwall. We used a tripod and a Lee Filters Big Stopper to take a series of long exposures
 Canon EF-S 18-55mm f/3.5-5.6 IS II, 13secs at f/5.6, ISO 100

Canon EOS 800D

Newcomers to DSLR photography are well served by Canon's entry-level models. Does the latest addition to the range continue the trend? **Audley Jarvis** finds out

For and against

-  Excellent image quality
-  Speedy live view AF performance
-  Intuitive and easy to use
-  Lightweight and compact by DSLR standards
-  More expensive than its main rivals
-  Lacks 4K video
-  Plasticky finish

Data file

Sensor	24.2MP APS-C CMOS
Output size	6000x4000 pixels
Lens mount	Canon EF/EF-S
Shutter speeds	30sec to 1/4000sec
ISO	100-25,600 (extendable to ISO 51,200)
Exposure modes	PASM, Scene Intelligent Auto, Creative Auto, Creative Filters
Metering system	7560-pixel RGB+IR sensor
Exposure comp	±5EV in 1/3EV or 1/2EV steps
Drive mode	6fps
Screen	1.04m-dot, 3in vari-angle touchscreen
Video	Full HD (1920x1080) up to 60fps
Viewfinder	Pentamirror, 0.82x magnification, 95% coverage
AF points	45 cross-type AF system
Memory card	SD, SDHC, SDXC
Power	Canon LP-E17 Li-ion, 1040mAh
Battery life	600 shots
Dimensions	131x99.9x76.2mm
Weight	532g (with battery and card)

Canon's triple-digit EOS range has long been a popular option for those seeking either an upper entry-level or step-up DSLR. In recent years, Canon has muddled the waters somewhat by offering not one triple-digit EOS model at a time, but two. This has come to consist of a standard model alongside a slightly more advanced one. In 2015, this approach resulted in the launch of both the 750D and the 760D. The main difference between the two was that the 760D featured a top-plate LED display and dual control wheels, whereas the 750D lacked both and was purposely designed to be more beginner friendly. Fast forward to 2017, and Canon has introduced two new models to succeed the 750D and 760D: the 800D and the 77D. The 800D serves as the successor to the

750D, while the 77D is intended as more of a 760D replacement that is positioned just below the enthusiast-grade 80D.

Also referred to as the Rebel T7i for the US market, the 800D shares the same key specs of the 77D, although in keeping with the 750D/760D differences outlined above, gets a simplified controls in order to enhance its appeal with first-time and novice DSLR users. This deliberate simplification extends to button configuration, with the 800D getting a four-way directional pad on the back that, in addition to acting as a controller for AF point selection and in-camera Menu scrolling duties, also provides access to Drive Mode, White Balance, AF mode and Picture Style settings. The 77D, on the other hand, gets a rotating thumbwheel in its place that can be used as a secondary



control dial, allowing you to adjust shutter speed and aperture independently when using the camera in Manual mode. The 77D also gets an AF-ON button for regular users of back-button focus, an automatic eye sensor for the viewfinder and a small LCD display on the top-plate that pushes the main exposure mode dial onto the opposite shoulder. For these small differentiating features, the 77D comes with a £50 premium over the 800D. In virtually all other respects, the two cameras are identical.

Features

The 800D is built around a 24.2MP APS-C CMOS sensor – as used inside the more advanced 80D (£840 body only). While the 750D/760D also sported 24.2MP sensors, neither encompasses Canon's Dual Pixel

AF technology, so while effective resolution remains identical, the 800D's sensor does represent a fairly big step forward – for reasons we will discuss in more depth shortly. Likewise, the 800D also employs Canon's latest generation of DIGIC 7 image processor, as opposed to the DIGIC 6 chip found inside the 750D/760D. Canon claims that the DIGIC 7 is able to process data 14 times faster than its predecessor, which not only enables the 800D to provide a higher maximum burst speed of 6fps (compared to 5fps on the 750D/760D), but also to fire off a higher number of consecutive images when burst shooting. In addition, the new sensor and processor pairing also allows the 800D to offer a higher maximum native sensitivity setting of ISO 25,600 (along with the equivalent

of ISO 51,200 in expanded mode). By way of comparison, the 750D/760D both offer a maximum native sensitivity setting of ISO 12,800 – with the equivalent of ISO 25,600 available in expanded mode.

Perhaps the most notable enhancement the 800D enjoys over its predecessors, however, is the addition of Canon's Dual Pixel AF technology. Introduced with the EOS 70D in 2013, Dual Pixel AF is the name given to Canon's proprietary on-sensor phase-detection technology. In practical terms, the main benefit of Dual Pixel AF is that it greatly speeds up focus acquisition times when the camera is being operated in live view. The way it basically works is that each pixel on the sensor's surface is split into two individual photodiodes – one left and one right. Each of these can be read

separately, thereby allowing them to be used for phase-detection AF purposes. Prior to the introduction of Dual Pixel AF, Canon DSLRs relied on contrast-detect technology and were known for providing fairly sluggish AF performance. The move to Dual Pixel AF therefore represents a big step up in terms of performance. Indeed, Canon claims that its latest iteration of Dual Pixel AF is the fastest on-sensor phase-detection technology currently available to DSLR users. Until now, the technology has been confined to models higher up in Canon's DSLR range, such as the 80D and 7D Mark II, and this is the first time the technology has trickled down to Canon's mid-range models. In addition, the 800D's viewfinder-based phase-detection AF system has also seen a major revamp and now employs 45



A shot straight out of camera Canon EF-S 18-55mm f/3.5-5.6 IS II, 1/1600sec at f/5, ISO 100

individual AF points across the viewfinder, all of which are cross-type – an improvement from the 19-point system employed by the 750D/760D.

In terms of exposure modes, the 800D is well served by a generous range of options, including the standard PASM quartet for more experienced users, alongside Scene Intelligent Auto mode and 10 individual Scene modes (some of which can be selected directly from the Exposure mode dial) for point-and-shoot duties. Those wanting to get creative in-camera can take advantage of 10 built-in digital filters (including old favourites such as Toy Camera, Miniature effect and a trio of HDR options), or choose one of nine Creative Auto settings, each of which is designed to capture images with a unique ambience. JPEG processing options extend to Canon's proprietary Picture Styles, of which there are eight presets and three User Defined slots to customise as you wish. In addition, the 800D also provides a range of in-camera lens-correction tools for minimising unsightly effects such as purple fringing and distortion, alongside the company's longstanding Auto Lighting Optimizer tool to auto-correct image brightness and contrast.

Build and handling

As with previous triple-digit Canon DSLR models, the 800D is a compact, lightweight and neatly

A five-second exposure was long enough to gently smooth out the sea. However, without an ND grad, some highlight detail was lost in the sky. Canon EF-S 18-55mm f/3.5-5.6 IS II, 5 secs at f/16, ISO 100



styled DSLR. While it does feel a little plasticky (a common trait of entry-level Canon DSLRs), overall build quality is actually pretty much on par for a camera of this price and specification. Inside the polycarbonate outer shell, the internal electronics of the 800D are protected by an aluminium-alloy chassis, which should provide ample protection against the kind of gentle knocks and accidental scrapes most cameras experience at some point in their lifetime. Unlike models further up the EOS range, the 800D's body is not weather sealed, though, so you will need to keep it as dry as possible when shooting in wet weather.

For a DSLR of such modest overall proportions, the 800D's handgrip is surprisingly deep and pronounced. With our averagely sized hands, we were comfortably able to wrap three fingers around

Guided User Interface

ONE new feature for the 800D is the addition of a Guided User Interface. This is an optional feature that can be accessed and switched on/off via the Display Level tab in the main in-camera menu. Once the Guided interface is activated, the rear LCD display will change from a standard display of key camera settings to a more animated one that also provides some basic information and practical advice specific to the exposure mode selected. For example, with Av (aperture-priority) mode selected, the rear LCD displays an intuitive slider graphic that shows whereabouts in the aperture range the aperture is currently set to, along with a brief description of what kind of photo the chosen aperture value would best suit along with how much it will blur or bring into focus the background behind the main subject. The information and advice supplied by the Graphical interface doesn't go into any great detail, but should nonetheless prove useful to those users just starting out with a DSLR who may be unsure of how changing key camera settings will affect their images, and on that level it's certainly a welcome addition. As well as

using the Guided interface for shooting duties, it can also be applied to the in-camera menu, where it essentially just simplifies the standard in-camera menu by grouping all four sub-menu tabs (Shooting, Playback, Function and Display Level) together on a single introductory screen with a brief description of what you can expect to find within each.



The Guided User Interface will be welcomed by novices



An example of how well the exposure system works when it's presented with a tricky scene Canon EF-S 18-55mm f/3.5-5.6 IS II, 1/100sec at f/5.6, ISO 200



it, while the contoured thumb grip on the back of the body gives you something to brace your thumb against for a secure grip. With the new EF-S 18-55mm f/3.5-5.6 IS II lens attached, the 800D feels exceptionally well balanced, too. The camera's physical buttons and controls are all clearly labelled, well spaced and have a reassuringly responsive 'clicky' feel about them when pressed.

The 800D's optical viewfinder employs a pentamirror design that provides 95% scene coverage at 0.82x magnification – exactly the same as the 750D/760D. While the viewfinder itself isn't overly large, it does provide a pin-sharp view of the scene through the lens. Below the main viewfinder window, the 800D displays a range of key settings including shutter speed, aperture, ISO and a metering/exposure compensation bar.

Below the viewfinder, the 800D's 3in, 1,040k-dot vari-angle touchscreen LCD display also carries straight over the 750D/760D models. The Clear View II TFT screen is of very good quality and displays captured images in great clarity with vivid colour and good levels of contrast while the camera is being used in Playback mode. The touchscreen is nice and responsive, too, and never misses a beat when it comes to inputting commands through the screen with your fingers. As with previous models, the screen is side-hinged to allow it to be extracted fully 180° from the camera body, from where it also rotates through 270°, enabling the screen to be positioned so that it faces the rear of the camera for regular shooting as well as the front for self portraits and suchlike. Naturally, you can



Focal points

The EOS 800D features advanced functionality in a small form factor. Here we take a closer look

Built-in Wi-Fi

The 800D has a dedicated button that can be used to connect the camera to a smartphone or tablet. To do so, you first need to download and install the Canon Camera Connect app, which is free to both Android and iOS users.

Creative Filters

The 800D has 11 built-in Creative Filters for those that want to get creative. These include Rainy B/W, Soft focus, Fish-eye, Art bold, Water painting, Toy camera, Miniature, HDR standard, HDR vivid, HDR bold and HDR embossed.

Battery

The rechargeable Canon LP-E17 li-ion battery has a capacity of 1040mAh, enough to power the camera for around 600 shots.

Mode dial

You will find individual indents for each of the four PASM modes, plus Scene Automatic Auto+, Flash Off, Creative Auto, Portrait, Landscape, Close-up, Sports, Scene and Creative Filters.



Quick Menu

Pressing the 'Q' button on the back of the camera calls up a streamlined menu of the camera's key settings. From here you can use either the directional pad or the touchscreen to adjust the camera's settings.

Video functionality

It doesn't feature 4K video, but there is 1080p Full HD video recording at up to 60fps. There's also a dedicated 3.5mm microphone jack in addition to the twin stereo microphones at the front of the camera body.





Taken in dappled sunshine, nothing quite says spring like a bunch of wild bluebells among green foliage Canon EF-S 18-55mm f/3.5-5.6 IS II, 1/500sec at f/5.6, ISO 200

also rotate the screen for overhead and hip-level shooting. One small improvement the 800D does enjoy over the 750D/760D is the addition of an electronic level that can be used to get perfectly straight horizons. This is activated via the Info button just to the left of the viewfinder.

Autofocus

While the introduction of Canon's Dual Pixel AF technology represents a significant step forward for those who like to work in live view mode, the 800D's phase-detection AF system also sees notable improvement from previous triple-digit EOS models. More specifically, whereas the 750D/760D both used 19 cross-type AF points, the 800D inherits the same AF system used inside the 80D, which benefits from 45 cross-type AF points across the central portion of the viewfinder. While there is still a sizeable gap around the edges that isn't covered, focusing remains speedy and precise with a working range of -3 to 18EV at ISO 100. But moving between all these focus points can be a slow affair, first requiring a push of the AF area selection button on the camera's shoulder, then lots of presses of the d-pad buttons.

Switching to the 49-point Dual Pixel AF live view system, the working range drops slightly to -2EV to 18EV at ISO 100. Either way, that's still pretty good and enables the camera to attain focus even in dim conditions. When used in live view mode, you can set the active AF point via the rear touchscreen, simply by tapping on the subject you want to focus on. Canon also provides a Touch Shutter function that automatically

captures an image once the camera has attained focus on the chosen subject. Servo AF is also available in live view mode for shooting moving subjects alongside One Shot AF for stationary subjects.

Performance

The addition of the newer DIGIC 7 image processor certainly makes a difference as far as burst-shooting performance goes. With a 16GB SanDisk Extreme Pro Class 10/U3 SDHC card inserted, we were able to record 25 consecutive raw images at the maximum 6fps with AF-S employed. By way of comparison, the 750D could only manage eight frames at 5fps before slowing down. Switching to Raw+JPEG capture, the number drops to around 22 images. In JPEG capture, there appears to be no upper limit, aside from the size of your memory card and the amount of battery charge remaining, of course.

JPEG image quality is, as we've come to expect from Canon DSLRs, very good indeed. Even with the camera set to its 'Standard' Picture Style setting, colours are deep and vivid with good levels of contrast. Of course, if you want to boost saturation then there's a 'Vivid' Picture Style to choose from, whereas if you're looking for something flatter, the 'Neutral' option will give you precisely this. Matrix metering from the 7,560-pixel RGB+IR metering sensor proves consistently accurate in all but the most extreme high-contrast situations, resulting in evenly lit images that are neither too dark nor too bright. Likewise, Automatic White Balance also serves up consistently accurate colour.

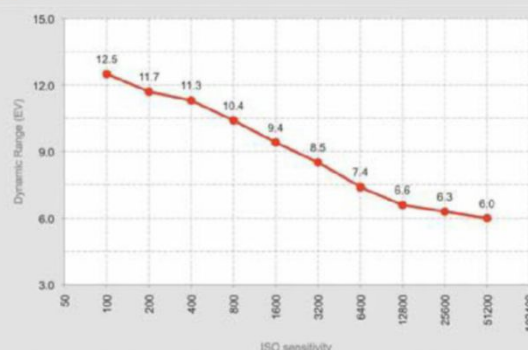


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

Overall, the 800D produced a solid set of lab test results. Resolution was the clear standout, with the sensor returning an excellent set of images despite Canon's decision to retain an optical low-pass filter. While JPEGs returned decent enough results, we found that using Adobe Camera Raw to sharpen raw images ourselves yielded better results. Dynamic range has been improved from the two-year-old 750D/760D models, too, with the 800D returning slightly higher figures than its predecessors across the camera's sensitivity range.

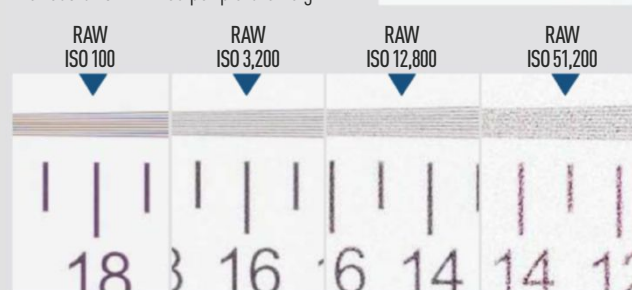
Dynamic range



At ISO 100, the 800D returned a dynamic range of 12.5EV, which is nearly a full stop higher than the 750D's figure of 11.6EV and almost identical to the 80D's 12.6EV. It performs well against the Pentax K-70 (12.3EV) and Sony A68 (11.9EV), although the Nikon D5500 produces the best results of all with a maximum dynamic range (at ISO 100) of 13.3EV. Moving up through its ISO range the 800D remains a strong performer, with figures of 11.7EV at ISO 200, 11.3EV at ISO 400 and 10.4EV at ISO 800. Beyond this figures start to drop off, with 8.5EV available at ISO 3200 and 7.4EV at ISO 6400.

Resolution

Below we show details from our resolution chart test pattern (right). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



We found that using Adobe Camera Raw to sharpen raw images ourselves produced much better results than leaving the 800D to sharpen JPEGs in-camera. For example, at ISO 100 JPEGs processed in-camera returned a figure of 3,400l/ph, whereas with some careful sharpening of raw images, we were able to stretch resolution to 3,600l/ph. This trend continues as you move up through the sensitivity range, and while JPEGs dip just below 3,000l/ph at ISO 1600, raw resolution figures remain above 3,000l/ph up until ISO 6400.

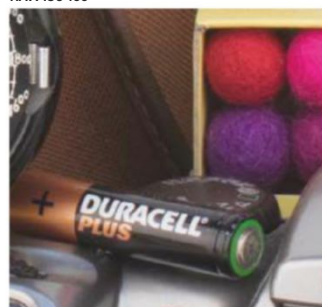


Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



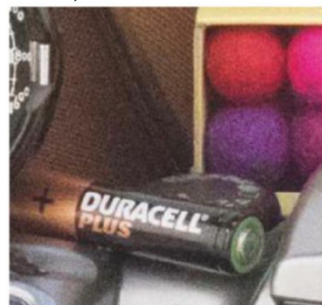
RAW ISO 100



RAW ISO 800



RAW ISO 6,400



RAW ISO 12,800



RAW ISO 25,600



RAW ISO 51,200



As with resolution, our testing revealed quite a bit of difference between in-camera JPEGs and manually processed raw images. Raw was again the clear winner, with manually processed images showing noticeable gains in image quality over in-camera JPEG processing. While JPEGs do display very low levels of noise all the way up to ISO 3200, the effects of in-camera noise reduction led to a noticeable loss of fine detail. While this is not quite so apparent at ISO 100 and ISO 200, by ISO 400 the effects of in-camera noise control begin to produce a smearing of fine detail. With careful raw processing, however, it is possible to retain this fine detail. That said, for most users the overall image quality of JPEGs remains pretty good and is eminently usable until about ISO 6400.

The competition



Pentax K-70

Price £599 body only
Sensor 24MP APS-C CMOS
ISO 100-102,400
Video 1080p Full HD at 30fps
Continuous shooting 6fps
Reviewed 10 December 2016
★★★★★



Nikon D5600

Price £699 body only
Sensor 24.2MP APS-C CMOS
ISO 100-25,600
Video 1080p Full HD at 60fps
Continuous shooting 5fps
Reviewed Not yet reviewed



Sony Alpha 68

Price £549 body only
Sensor 24MP APS-C CMOS
ISO 100-25,600
Video 1080p Full HD at 30fps
Continuous shooting 8fps
Reviewed 9 July 2016
★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

CANON has a long history of producing excellent upper entry-level DSLRs through its triple-digit EOS range and the 800D is no exception. While the differences between the 800D and 77D are primarily limited to how advanced the two camera's control schemes are, the differences between the 800D and its two-year-old predecessors – the EOS 750D and 760D – are more pronounced. Far from being limited to a new sensor and image processor, the 800D also sees notable improvements in several other key areas. This is especially true of its focusing systems, both through the viewfinder and especially when using live view. Through the viewfinder, there are many more cross-type AF points that you can call upon, while the addition of Canon's Dual Pixel AF on-sensor phase-detection technology eliminates the sluggish focusing speeds that used to be a feature of previous triple-digit Canon DSLRs that relied on contrast-detect technology when operated in live view.

As an upper entry-level or even step-up model, Canon's optional Guided User Interface is another welcome addition to the 800D. The on-screen information and advice it provides is pretty basic, but should help DSLR newcomers get to grips with their camera, while more advanced users can simply turn it off and revert to the standard interface. Elsewhere, handling and performance all

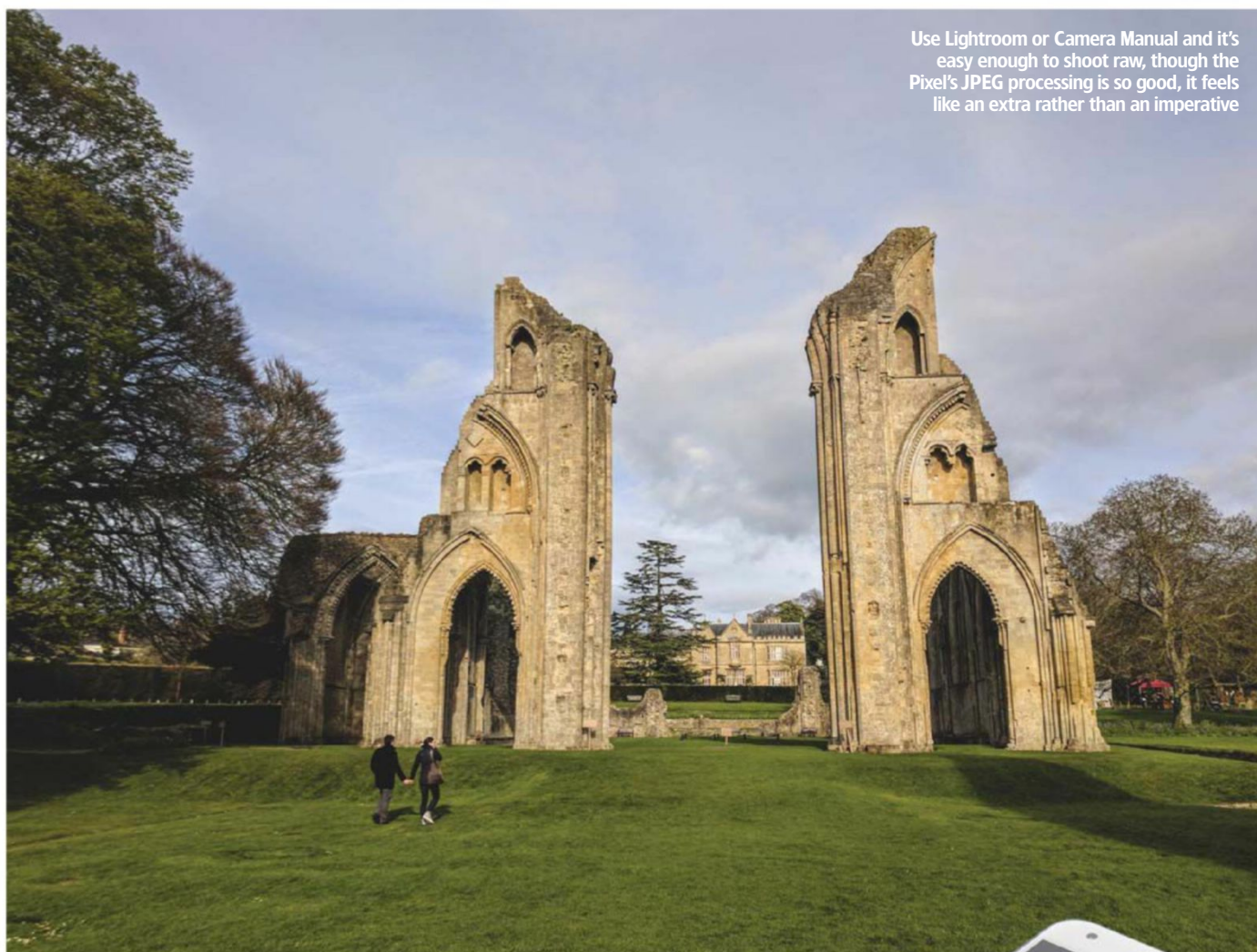


fall very much into line with what we'd expect from a DSLR of this type and price.

The 800D stands up well against its main rivals, and even surpasses them in certain areas such as video capture and live view AF performance. Our only minor gripe is that build quality can feel a little plastic next to more expensive DSLRs, which poses some question marks over its longevity. Unlike the Pentax K-70, the 800D also lacks weather sealing. Overall, though, the 800D provides an excellent gateway to Canon's extensive range of DSLR lenses, and could be used as the starting point to build up a collection of specialist optics. For newcomers to DSLR photography, this is likely to be a major selling point.



FEATURES	8/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	8/10



Use Lightroom or Camera Manual and it's easy enough to shoot raw, though the Pixel's JPEG processing is so good, it feels like an extra rather than an imperative

Google Pixel

The new **Google Pixel** smartphone camera works overtime to woo iPhone users. **Geoff Harris** falls for its charms



The Google Pixel has a 12.3MP camera with an f/2 lens

Having been a denizen of the Apple 'ecosystem' since the early 1990s, both personally and professionally, the decision to dump my iPhone for a younger Android model did feel rather caddish. But this callous decision wasn't taken lightly, and the Google Pixel isn't just any old Android phone. Camera performance has always been a major criterion for me when choosing a new phone, so when the Google Pixel stormed to the top of DxO's mobile rankings last year with an impressive score of 89, my head was turned. 'The latest Google smartphone is the highest-rated smartphone camera we have ever tested', gushed DxO's notoriously fastidious imaging pundits. Another wholehearted

recommendation came from Lars Rehm, AP's resident phone-camera guru, so the deal was sealed.

I've now had the phone a month, and while the honeymoon period is over, I am still besotted with the quality of its images. There are a few quirks, but hey, when is a new partner ever 100% perfect? Let's look at some of the key photographic features of the Google Pixel before considering how it compares with its main rival, the iPhone 7.

Despite the natty blue casing, the Pixel and iPhone look so similar that even knowledgeable colleagues didn't realise at first I had changed phone. While the Pixel lacks the fancy dual camera set-up of the iPhone 7 Plus, it certainly makes the most of what it's got. The

headline specs include a 12.3MP main camera, paired with a fast f/2 lens. Autofocus is taken care of by laser-detection (LDAF) and phase-detection (PDAF) systems, and the Pixel can also record 4K video at 30fps, and 1080p video at up to 120fps.

There are four main areas where the Pixel scores highly – detail, noise, exposure/autofocus and storage options. For a 12.3MP, small-sensor device, the level of detail captured is very impressive, as is the dynamic range. Shoot in decent light and the images deliver rewarding levels of detail, which then generate very pleasing prints at everyday sizes; you can even get away with some quite enthusiastic cropping if you are only publishing the images online. Noise levels are also

‘The power button double-press is an easy and discreet way to bag a candid photograph’

impressively low, thanks to Google’s highly effective JPEG processing, and a one-touch AF/AE function makes focusing a cinch. The AF is fast and accurate until the light really starts to fade, and the auto white balance seems more reliable than that in certain SLR and mirrorless cameras I’ve used. Even the flash copes remarkably well for a smartphone system, though I only tend to use it as a last resort when the ambient light simply isn’t adequate to support the image. Once the light fades, performance is again very strong, as the test images reveal.

Multi-image feature

The secret ingredient in the Google Pixel is a spiced-up version of the company’s HDR+ multi-image feature, and it really works. Several raw images are combined to generate a single enhanced JPEG image, which helps to reduce noise and widen dynamic range. This feature first appeared in some Google Nexus phones, but the Pixel takes it to another level – and sets the Auto HDR+ feature as its default camera mode, so there’s minimal faffing about when you first start using the device. In a nutshell, the Pixel is smart enough to work out whether it needs to use multiple images for better dynamic range and lower noise, and if so, it switches HDR+ on automatically. Other phone makers have tried merging images for a better single end result, but Google has been particularly successful with the Pixel – as those coveted DxO test scores reveal. In terms of the overall JPEG processing, the Pixel has a slight tendency to oversaturate primary colours, but this is easy enough to tone down, either using the rather limited built-in editing software, or a more fully featured app such as Snapseed (another Google product). What’s more, many end users will like the slightly lysergic colours you get in good light, so it’s a matter of personal taste.

When it comes to handling, again, the Pixel is generally great to use. The quickest way to



Touchscreen AF and AE enables you to lock focus and exposure exactly where you need it

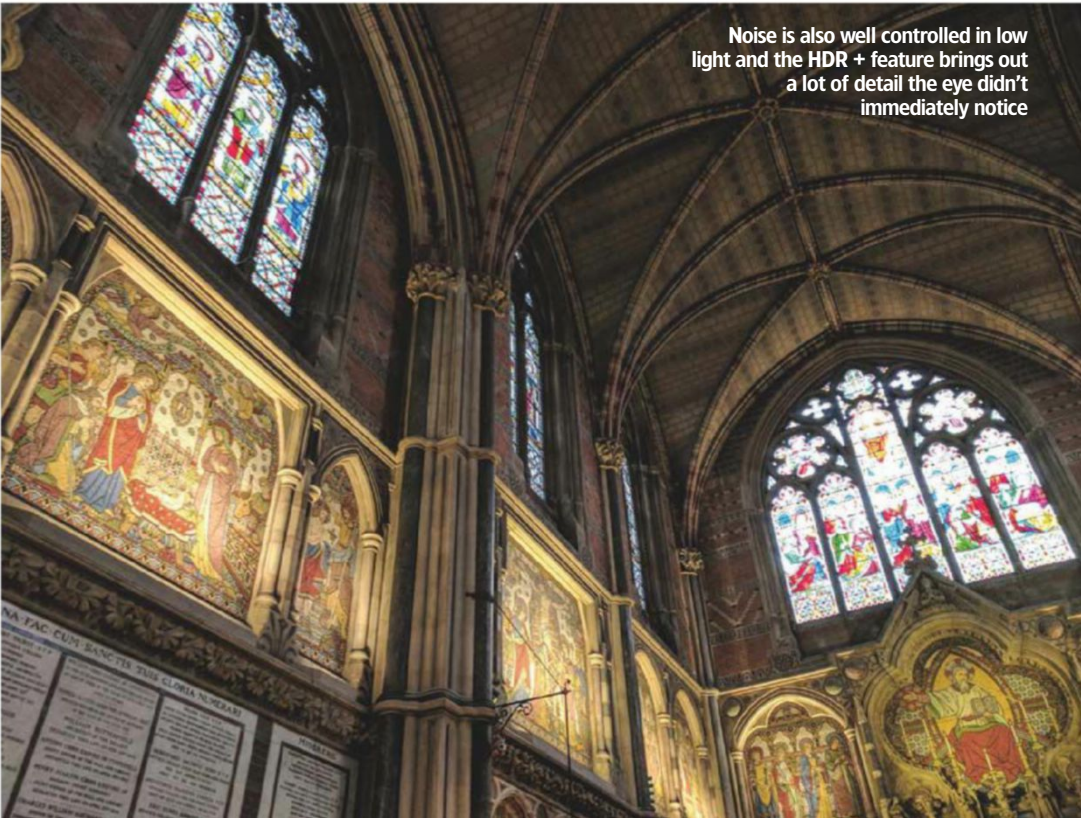
activate the camera app is to double press the lock/power button – you can activate the camera this way even if you are in the middle of writing an email. Apparently, it’s also possible to activate the camera by twisting your wrist twice. Despite some heroic efforts, I simply can’t get this to work and to be honest, life is too short to waste time on this esoteric and slightly comical-looking manoeuvre when double pressing the power button is so easy (just remember that double pressing won’t work if you are reviewing images with the camera app already activated). In a Wild

West-style smartphone shootout, the iPhone 7’s swipe feature would probably be faster, but the Pixel’s power-button double-press is still an easy and discreet way to bag a candid street photograph, for instance. Keeping the shutter button pressed down also activates burst mode. By default, the phone will try to turn this burst into a single animated image, but this ‘cool’ feature can be turned off in settings.

Interface

On the subject of settings, the Pixel’s interface doesn’t feel as intuitive as the iPhone’s, and it’s

easy to miss the camera’s main feature list, accessed top left of the screen. This is an issue with the phone generally, as several other useful features are either tucked away or turned off by default, such as the flashing LED notification for new messages. Hopefully this will be addressed in the Pixel 2, widely expected by Christmas. Switching to video mode can also be puzzling at first. You simply swipe to the left of the main screen to make movies, but it’s not immediately obvious to newbies. Some smartphone aesthetes may also miss the overall elegance of the iOS



Noise is also well controlled in low light and the HDR + feature brings out a lot of detail the eye didn’t immediately notice



The AF makes short work of action in decent light and even though this image is cropped in, there is still plenty of detail – impressive stuff

➤ interface design, but the Pixel's screens and icons are very easy on the eye, and can be customised. You don't have to cough up for an extra headphone adapter, either.

Another big attraction of the Pixel is unlimited storage, courtesy of Google Photos. This, combined with 32GB of space as standard, means you can shoot away to your heart's content. So why isn't 4K video activated as standard? Refer back to what we said about

puzzling interface decisions...

The default picture-editing software is comparable to the package you get with the iPhone – it does the basics, but is something of a blunt instrument. Fortunately, all my favourite image-editing apps are easily found in Android flavours, with almost identical interfaces. Experience has taught me to restrict my arsenal of apps to avoid confusion, and this also saves space and inadvertent data usage.



'As the test images show, raw images from the Pixel are impressively detailed and easy to edit'

Raw shooting is possible via a third-party app, such as Camera Manual or the free Lightroom Mobile, which also syncs with Lightroom on your main computer. As the test images show, raw images from the Pixel are impressively detailed and easy to edit, but this feature sometimes feels a bit gimmicky. Most of the time I stick with the beautifully processed JPEGs from the phone, and leave raw capture to my higher-resolution SLR, with its entourage of pricey lenses.

Shooting modes

When it comes to shooting modes, some work much better than others (see box). The most effective is Panorama. As somebody who sometimes struggled with the iPhone's panorama mode, particularly on the top of a windy hillside, the Pixel version is refreshingly easy to use. Once you have the correct orientation, simply hold the target circle over a grey dot on the screen until the grey dot disappears. Move the camera to the next grey dot, holding the lens steady and repeat until there are no more grey dots, or tap Done. It's simple but ingenious and there is a choice of three resolution levels. A slightly less useful but still fun feature is the ability to create a 360° photo sphere – it's possible to make a tiny planet with big houses, for example, such as the ones you see in TV ads. Slow-motion video recording is another neat feature. The Google Assistant further enhances usability. These advanced voice-control options are both fun and time saving, enabling you to activate apps by speaking their name, or saying 'cats' to go straight to pictures of cats in your photo collection (so long as you have named them properly).

Blur demur

One shooting mode that doesn't work quite so well is Lens Blur, designed to replicate background blur on portraits, for example. Once you have focused on the main subject, activating this feature involves angling the camera down by following an on-screen arrow. It does work, but it's not particularly intuitive, and the dual camera system on the iPhone 7 Plus seems to be more effective at cleanly separating the subject from the background. Pictures taken with the Pixel's Lens Blur feature are also smaller than standard shots, which is another annoyance – bokeh fans may prefer to replicate the effect in a photo-editing app or reach for their main camera. It's not exactly the Pixel's Achilles' heel, but this feature needs more attention.





The panorama function feels easier to use than the iPhone version



An impressive low-light performance in a gloomy chapel. Some highlights have blown out on the woman's jumper, but it's not a disaster

Our verdict

DOES the Pixel offer enough to lure other photographers away from the iPhone? I'd say it does. Apart from the less-effective lens blur feature, the sheer effectiveness of the Pixel's HDR+ JPEG processing and fast AF, combined with very attractive extras such as unlimited Google Photos storage, make it a formidable rival. It's a closer run thing with the iPhone 7 Plus, with its dual camera feature, 2x optical zoom and waterproofing, but this also comes at a premium price (there is a larger version of the Pixel, the Pixel XL, but the camera is identical – I suspect the XL will be differentiated more from the standard Pixel when both are upgraded). Google has also made it as easy as possible to transfer data from an iPhone via a supplied cable. I've never looked back since changing to the Pixel, and the few interface niggles I've mentioned diminish over time. I no longer feel guilty about using a smartphone more than my 'main' camera, and while the Pixel is never going to replace a full-frame SLR for my professional wedding or portrait work, I'm very happy to use it for day-to-day photography. Sorry Apple, it's looking like my new romance will stand the test of time...



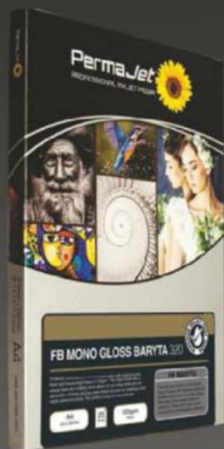


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What is sharpening?

Q I feel I have got the hang of producing good images since I invested in my first DSLR 18 months ago. Before that I was simply a 'snap' shooter using a rather old and inexpensive Pentax Optio compact digital camera. I am discovering how to benefit from adjusting various image processing parameters including saturation, shadows, and highlights and colour temperature. But there is one option that I honestly still don't fully understand: sharpening. I realise I can control the intensity of the sharpening effect through the 'Amount' value, but I haven't a clue what the radius, detail and masking parameters do.

Kelly Unsworth

A Sharpening is all about adjusting the contrast between pixels along boundaries or edges of lighter and darker areas of detail in your images. The brightness of each pixel can be adjusted accordingly. To do this effectively you can manage the application of the pixel modifications using Amount, Radius, Detail and Masking parameters. Different combinations of these values can result in similar effects, and

preferences vary.

Probably the key is the Radius value. If there is a lot of very fine detail you want to keep the Radius setting low, even to under one pixel. Detail lets you control the range of edge sizes that are modified. A low value only sharpens large edges and a large value will sharpen almost everything. The Masking value, also referred to as the Threshold, can be used to moderate the unwanted effect of noise created by the other sharpening parameters in areas of low detail in your image. The key to good sharpening is not to overdo it!

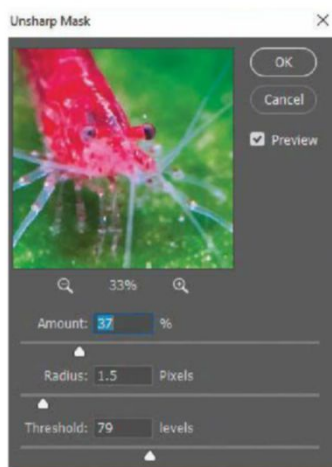
Which monitor size and resolution?

Q I want to replace my AOC i2757Fm Full HD 27in monitor for something with a higher resolution. The primary use is for photo editing. My options would appear to be to stick to the 27in form factor and go for 2560x1440 QHD, or a 28in Ultra HD or 4K resolution screen, or the same in a 32in screen. I really need some help in working out what would be best.

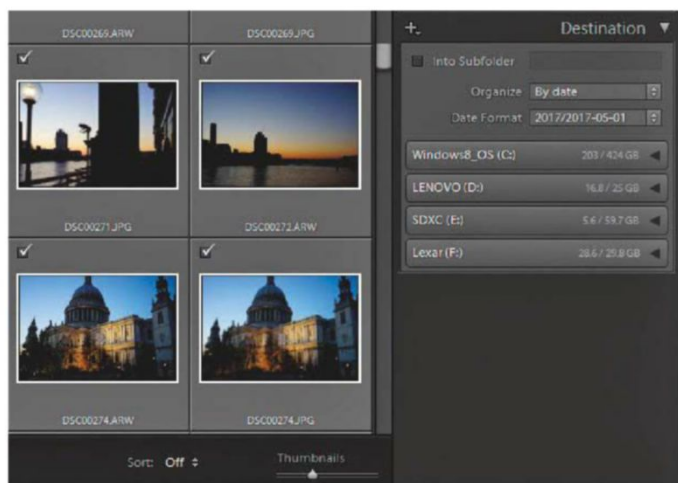
Yannick Jones

A Your focus is on resolution and screen size but that should not be at the expense of the panel type, display refresh rate and connectivity options. The needs of a photographer are different from someone needing a monitor for gaming or watching TV and video. Although there are variations on each, there are three basic types of LCD panel.

To get the best viewing angles the most dependable panel type for colour and viewing angles is in-plane switching (IPS), also known as PLS. Twisted Nematic (TN) panels have poorer viewing angles and less dependable colour accuracy but are better for gaming as they



Set a small radius to enhance fine detail when sharpening images



Try checking the destination drive details if a Lightroom import fails

Lightroom image import problem

Q About a year ago I started using Lightroom through a subscription to Adobe Creative Cloud, and have built up a catalogue of about 5,000 images, stored on a network (NAS) drive.

I must admit, compared with using Adobe Photoshop and Bridge I initially found learning to use Lightroom a bit of a headache, but now it's clicked and I really wonder how I ever lived without it. So you can imagine my dismay when I attempted to import my latest batch of images, and I was greeted with an error message informing me the import had failed because the folder was write protected. Please help!

Clare Denby

A This has most likely been caused by an accidental change of the import destination drive in your import settings. I've experienced this myself. For no apparent reason I could no longer import images. The problem was that the destination drive had changed to a write-protected USB key that was plugged in to one of the USB ports. It's easy to overlook the destination details in the import window. Check that and you will probably discover the problem.

can refresh at higher frequencies, avoiding issues with motion flicker. TNs are not so good for photographers. Vertical Alignment (VA) and Multi-domain Vertical Alignment (MVA) are better than TNs for colour and have very good black levels but IPS remains the photographer's choice.

QHD and UHD (4K) screens can mean HDMI cables won't work, so make sure your graphics

card can support higher bandwidth DisplayPort connectivity. You will probably want to aim for the best concentration of dots per inch on the screen, so UHD (4K) on a 27in or 28in panel would be the most desirable. However, a 32in 4K screen would still be very good for editing your photographs, as would a 27in QHD screen.

Q&A compiled by Ian Burley

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Tony Kemplen on the ...

The Diana

This instantly recognisable simple camera with its plastic lens and pale-blue colour scheme is wearing well

There is no single definition of what constitutes a toy camera, but most would agree that the Diana falls into this category – it certainly wasn't intended for serious photography, yet is quite capable of taking pictures.

If you're under the age of 40, the chances are that mention of the Diana camera will bring to mind the cute plastic camera marketed by the Lomography people. Those of us old enough to remember the 1960s might recall the original Dianas. Lomography makes no secret of the fact that its offering is basically a clone of the original with a few added features, but the cheap feel and plastic lens, together with the pale-blue colour scheme make this an instantly recognisable camera.

My grandmother gave me one as a birthday present when I was around seven. Sadly it has long since disappeared, so when I spotted one in a local charity shop a wave of nostalgia washed over me, and even though I already have the modern version, I couldn't resist paying the £3.50 asked, it even came in its original box. As the camera is now in its fifties, the plastic is becoming rather brittle, and one of the strap lugs is missing, but other than that it looks pretty good for its age.



A light-leak free shot taken with the Diana at the Yorkshire Sculpture Park

Three focus zones

The camera takes square negatives on 120 film, so one might expect to get 12 6x6cm exposures per roll, but the Diana manages to squeeze in 16 photos, by using a 4x4cm mask, which, of course, effectively wastes some of the film. The box carries an actual-size image of a 4x4cm contact print, so there can be no confusion as to what to expect.

The Diana has three focus zones, and had a 'B' and 'I' (bulb and instantaneous) so you have the option to make long exposures if you want. The single-element plastic lens is fitted with Waterhouse stops, though

Fifty years old and still going strong – the Diana is instantly recognisable

no f numbers are given, instead there are three weather symbols – sunny, overcast and cloud. I guess they roughly equate to f/16, f/11 and f/8.

Like other toy cameras of the era, the Diana had a reputation for light leaks, which depending on your approach, could ruin or enhance your photos. I'm always up for a happy accident when using old cameras, and was mildly disappointed that mine proved light tight. I used it (above) on a family day out, and there was no evidence of light leaks. The contrasty image is as much due to using cross-processed expired slide film as it is to the low winter sun.

The lens can hardly be described as pin-sharp, but if, as the box suggests, you were only having contact prints made, this wouldn't be much of an issue.



Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. More photos from the Diana at www.flickr.com/photos/tony_kemplen/sets/72157649670839070/

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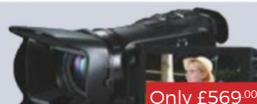
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49mm	£4.99
52mm	£4.99
55mm	£5.99
58mm	£6.99
62mm	£7.99
67mm	£8.99
72mm	£9.99
77mm	£11.99
82mm	£14.99
86mm	£19.99

KOOD Slim Frame Circular Polarisers

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52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
82mm	£34.99
86mm	£39.99

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49mm	£10.99
52mm	£10.99
55mm	£11.99
58mm	£11.99
62mm	£14.99
67mm	£15.99
72mm	£17.99
77mm	£19.99
82mm	£22.99

Marumi DHG Slim Frame Multi-coated Circular Polarisers

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46mm	£17.99
49mm	£19.99
52mm	£21.99
55mm	£24.99
58mm	£26.99
62mm	£31.99
67mm	£35.99
72mm	£39.99
77mm	£44.99
82mm	£49.99

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72mm	£39.99
77mm	SPECIAL £29.99
82mm	£49.99

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A-Type: 67mm wide filters

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ND2 Hard Graduated	£13.99
ND4 Solid	£12.99
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ND4 Soft Graduated	£17.99
ND4 Hard Graduated	£17.99
ND8 Solid	£18.99
ND8 Soft Graduated	£19.99
ND8 Hard Graduated	£19.99
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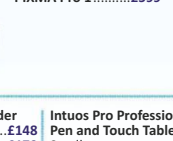
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Digital.....£119
Small.....£149
Large.....£154
Pro Original.....£189
Hadley One.....£265

Computing



Datacolor Spyder 5 Pro.....£148
i1 Display Pro.....£179
ColorMunki Smile.....£79

PIXMA Pro 100S.....£375
PIXMA Pro 105.....£519
PIXMA Pro 1.....£599



Intuos Pro Professional Pen and Touch Tablet Small.....£184
Medium SE.....£219
Large.....£379

Digital Compact Cameras

Digital compact camera accessories are available on our website



16.1 megapixels
65x optical zoom
1080p movie mode



PowerShot G5 X
£599

20.1 megapixels
4.2x optical zoom
1080p movie mode



PowerShot G7 X Mark II
£549

12.8 megapixels
5.0x optical zoom
1080p movie mode



PowerShot G1 X Mark II Premium Kit
£669

PowerShot IXUS 285 HS	£166
PowerShot SX60 HS	£369
PowerShot SX540	£277
PowerShot SX720	£279
PowerShot G9 X	£349
PowerShot G3 X	£649
IXUS 185 HS	£119

FUJIFILM
Black or Silver

24.3 megapixels
1080 movie mode



X100F £1249

Panasonic Black or Silver



Lumix LX100
£549



Lumix TZ100
£528



Lumix DMC-LX15
£599

Lumix FZ1000	£579
Lumix TZ70	£279
Lumix FZ200	£299
Lumix TZ80	£329

OLYMPUS

Stylus TG-4
£299



Stylus Tough TG-870
£249
Black



RICOH

Theta S Digital Spherical Camera
12 Megapixels with 1080p movie mode and 360° stills.....£319



Theta SC Digital Spherical Camera - White
360° stills with 8GB internal storage, lithium ion battery, ISO and Android supported.....£249



SONY Black

18.2 megapixels
30.0x optical zoom



Cyber-Shot HX90V
£339



Cyber-Shot RX100 Mark IV
£729



Cyber-Shot RX100 Mark V
£999



16 megapixels
1080 movie mode
Coolpix AW130
£479



DJI Mavic Pro
Quadcopter Drone from £1099

DÖRR

The **Combi 3-in-1 Backpack**
adapts to your needs:

- 1) The **Photo Backpack** for longer photo tours offers space for your photo gear and everything else you need to take with you
- 2) The **lightweight Outdoor Backpack** is great for nature hikes and leisure time
- 3) The **Photo Shoulder Bag** is for when you only need your photo gear

The photo bag in the backpack serves as a photo compartment with quick lateral access. Using the supplied strap, the bag turns quickly into a shoulder photo bag

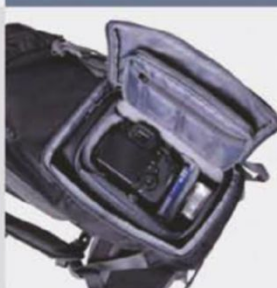
Removing the photo bag and internal divider, the combi backpack becomes a regular outdoor backpack



Combi 3-in-1 backpack & Shoulder Bag



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Canon EOS

EOS 1N Body Only	E++ £129
EOS 1 + E1 Booster	E++ £99
EOS 3 Body Only	E++ £119 - £129
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EOS 300V + 28-105mm	E++ £129
EOS 3000N + 28-90mm	E++ £49
EOS 300 + 28-90mm	E+ / E++ £49
EOS 500N + 28-90mm	E++ £39
EOS 55 Body Only	E++ £39
EOS 88 BODY ONLY	E++ £20
EOS RT Body Only	Unused £149
10-22mm F3.5-4.5 EFS	E++ £249
11-24mm F4 L USM	E++ £2,349
14mm F2.8 L USM II	E+ / Mint- £899 - £989
15-85mm F3.5-5.6 IS USM	E+ / E++ £379
16-35mm F2.8 L USM MKII	E++ £1,049
17-55mm F2.8 EFS IS USM	E++ £299
17-85mm F4-5.6 IS USM	E++ £299
18-55mm F3.5-5.6 IS STM	E++ £79
18-135mm F3.5-5.6 IS	E++ / Mint- £199 - £239
18-135mm F3.5-5.6 IS STM	E++ / Mint- £249
24mm F1.4 L USM MKII	E++ / Mint- £1,099 - £1,149
24mm F2.8 EF	As Seen / E+ £129 - £149
24mm F3.5 L TSE	E+ / E++ £599 - £649
24-70mm F2.8 L USM	E+ / E++ £499 - £599
24-70mm F2.8 L USM II	Mint- £1,449
24-70mm F4 L IS USM	E++ £649
28-80mm F2.8-4 L USM	E++ £349
28-90mm F4-5.6 USM II	E++ £39
28-105mm F4-5.6 USM	Mint- £119
40mm F2.8 STM	Mint- £99
60mm F2.8 EFS Macro	E++ £249
70-200mm F2.8 L IS USM	E++ £749
70-200mm F2.8 L IS USM II	E++ £1,449
70-300mm F4-5.6 IS USM	E++ £199
70-300mm F4-5.6 L IS USM	E++ £789
75-300mm F4-5.6 EF III	Mint- £99
75-300mm F4-5.6 IS USM	E++ £199
75-300mm F4-5.6 USM III	E++ £79
80-200mm F4.5-5.6 EF II	E++ £39
85mm F1.2 L USM	E++ £749
85mm F1.2 L USM MKII	Mint- £1,149
90mm F2.8 TSE Shift	E++ £789
100mm F2.8 USM Macro	E+ / E++ £249 - £299
100-400mm F4.5-5.6 L IS USM	E++ £629
135mm F2 L USM	E++ £539
200-400mm F4 L IS USM + 1.4x Ext	E++ £9,499
300mm F2.8 L IS USM	Exc £1,789
300mm F2.8 L USM	Exc £1,149
300mm F4 L IS USM	E+ / E++ £649 - £689
300mm F4 L USM	Exc £389
400mm F4 DO IS II USM	Mint- £5,949
400mm F4 DO IS USM	E++ £2,399
400mm F5.6 L USM	E++ / Mint- £729 - £749
500mm F4 L IS USM	E++ £3,599
500mm F4.5 L USM	E++ £2,159
600mm F4 L USM	E++ £2,849
Contax 35-70mm F3.4 MM	E++ £259
Contax 35-135mm F3.4-5.6 MM	E++ £399
Samyang 8mm F3.5 Asph IF MC Fisheye	E++ £169
Sigma 12-24mm F4.5-5.6 EX DG HSM MKII	E++ £389
Sigma 28-70mm F2.8 EX DG	As Seen £59
Sigma 30mm F1.4 EX DC HSM A	E++ £279
Sigma 35mm F1.4 EX DG HSM A	E++ £549
Sigma 50-300mm F4-6.3 APO DG HSM	E++ £399
Sigma 70-500mm F4-5.6 DG	E++ £449
Sigma 150mm F2.8 EX DG Macro HSM	E++ £299
Sigma 150-500mm F4-5.6 APO DG OS HSM	E++ £449
Sigma 170-500mm F5-6.3 APO	E++ £199
Sigma 180mm F3.5 EX Macro APO	E++ £349
Sigma 180mm F5.6 APO Macro	Exc £99
Sigma 300mm F2.8 APO DG HSM	E++ £1,289 - £1,499
Sigma 400mm F5.6 AF	E++ £79
Sigma 500mm F4.5 APO EX HSM	E++ £1,679
Tamron 10-24mm F3.5-4.5 Di II LD Asph	E++ / Mint- £249 - £259
Tamron 18-200mm F3.5-6.3 Di II VC	Mint- £149
Tamron 18-200mm F3.5-6.3 Di III VC	Mint- £249
Tamron 28-300mm F3.5-6.3 Di VC PZD	Mint- £429
Tamron 90mm F2.8 SP AF Macro E+ / E++	£159 - £179
Tamron 90mm F2.8 SP Di Macro	E++ £219
Tokina 10-17mm F3.5-4.5 DX Fisheye	E++ £299
Tokina 11-16mm F2.8 DX ATX	Mint- £279 - £299
Tokina 16-28mm F2.8 DX ATX	E++ £439
Tokina 17mm F3.5 ATX Pro	E++ £189
Tokina 300mm F2.8 DX SD	E++ £599
Zeiss 18mm F3.5 ZE	E++ £699
Zeiss 21mm F2.8 ZE	E++ £989
Zeiss 25mm F2 ZE	E++ £949
Zeiss 50mm F1.4 ZE	E++ £429
Zeiss 100mm F2 Makro Milvus ZE	Mint- £1,049
Sigma 1.4x Apo EX DG Converter	Mint £129
1.4x EF Extender	E++ £129
2x EF Extender	As Seen / E++ £79 - £149
2x EF II Extender	E++ £169
2x EF MKII Extender	E++ £129
Metz 15 MS-1 Flash	E++ £149 - £179
Metz 48AF1 Digital	E++ £79
Metz 50AF1 Digital	E++ £79
Nissin Di622 Speedlite	E++ £49
Sigma EF500 DG ST Flash	E++ £39

Sigma EF500 ST Flash	E++ £39
Sigma EF500DG Super Flash	E++ £35
420EX Speedlite	E++ £59
430EX II Speedlite	E++ £119
430EX Speedlite	E++ £109
430EZ Speedlite	E+ / E++ £25 - £29
540EZ Speedlite	E+ / E++ £35 - £39
550EX Speedlite	Exc / E+ £79 - £129
580EX MkII Speedlite	E++ £169
580EX Speedlite	E+ / E++ £119 - £149
600EX-RT Speedlite	E+ / Mint- £269 - £349
90EX Speedlite	E++ £49
ML3 MacroLite	E++ £39
MR-14EX Macro Ringlite	E+ / E++ £169
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Tripod Mount Ring All (W)	E++ £59
Tripod Mount Ring B (B)	Mint- £49
Rode Videomic	E++ £65

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35mm F3.5 Distagon	E++ £499
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45-90mm F4.5 Vario	E+ / E++ £999 - £1,249
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140mm F2.8 Sonnar	E+ / Mint- £249 - £449
210mm F4 Sonnar	E+ / Mint- £249 - £495
350mm F4 Tele Apo Tessar	E++ £2,499
Auto Ext Tube 52mm	E++ £69
GB71 Hood	E++ £79
GB74 Hood (210mm)	E++ £39
H10 Digital Back	As Seen £499
MF-2 Waist Level Finder	E++ £249
MF8-2 Polaroid Mag	Exc / E+ £35 - £99
MSB1 Flash Bracket	E++ £199

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G1 Body Only	E++ £149
21mm F2.8 G (No Finder)	E++ £349
21mm F2.8 G + Finder	E++ £529
21mm F2.8 G + Finder - Black	E++ £569
28mm F2.8 G + Hood	Mint- £289
90mm F2.8 G	E++ £169 - £229
90mm F2.8 G + Hood	E++ £199
90mm F2.8 G - Black	E++ £279
16mm Viewfinder	Mint- £199
TLA140 Flash	As Seen / Mint- £20 - £49

Contax SLR Series

N1 Body Only	E++ £249
RTS2 Body Only	E++ £129
RTS Body Only	Exc £99
167MT Body Only	E++ £49 - £59
28-70mm F3.5-4.5 MM	E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF	Unused / New £349 - £399
45mm F2.8 AE	E++ £149
45mm F2.8 MM	E++ £199
70-200mm F4-5.6 AF	E++ £449
70-300mm F4-5.6 AF	E++ / Unused £399 - £649
135mm F2 (60 Year Edition)	Unused £2,399
135mm F2.8 MM	E++ £169
180mm F2.8 AE	Unused £549
180mm F2.8 MM	E++ £349
200mm F3.5 AE	E+ / E++ £129 - £149
200mm F4 AE	E++ / Unused £179 - £449
300mm F4 AE	E++ £249
TLA20 Flash	E++ / E++ £15 - £39
TLA280 Flash	As Seen / Unused £39 - £149
TLA30 Flash	E+ / Unused £25 - £49
TLA360 Flash	E+ / E++ £59 - £79
TLA480 Flash	E++ £129

Digital Mirrorless

Fuji X-T1 Body Only	Exc / Mint- £399 - £529
Fuji X-T10 Black Body Only	E+ / E++ £339 - £359
Fuji X-T10 Silver Body Only	E++ / Mint- £339
Fuji X-E2 Black Body Only	E++ £279
Fuji X-Pro1 Body	E+ / E++ £259 - £299
Fuji Finepix X100 Silver	E++ £279
Olympus E-M1 Black Body + HLD-7 Grip	E++ £499
Olympus E-M10 MKII Black Body Only	Mint- £359
Olympus E-M5 Black Body + RRS Grip	E++ £279
Olympus E-M5 Black Body Only	E+ / E++ £229 - £259
Olympus E-P1 + 14-42mm	As Seen / E++ £79 - £119
Olympus E-P1 Body Only	E++ £49
Olympus E-P2 Black Body Only	E++ £69
Olympus E-P3 Body Only - Silver	E++ £119
Olympus E-PL2 Body Only	E++ £79
Panasonic GX8 Silver Body Only	Mint- £579
Panasonic GX80 Body Only	Mint- £349
Panasonic GX7 Body Only	As Seen / E++ £249 - £289
Panasonic GH-3 Body + Grip	E++ £429
Panasonic GF-5 Body Only	E+ / E++ £79
Panasonic GF-3 + 14-42mm	E++ £149
Panasonic GF-3 Black Body	E++ £89
Panasonic GF-1 Body Only	E++ £59
Panasonic G7 Body Only	E+ / Mint- £299 - £349
Panasonic G3 Body Only	E++ £79
Panasonic G1 Body Only	As Seen / E+ £49 - £59

Samsung NX10 + 18-55mm	E++ £159
Sony A6000 + 16-50mm	E++ £399
Sony A7 II Body Only	E++ £989
Sony A7R II Body Only	E+ / E++ £2,199 - £2,249
Sony NEX 7 Body Only	As Seen £199
Sony NEX-C3 Body Only	E++ £89
Sony NEX6 + 16-50mm	Mint- £249

Fuji X Lenses

1.4X Teleconverter WR	Mint- £259
14mm F2.8 XF	E++ / Mint- £539 - £549
16-55mm F2.8 WR XF	Mint- £749
18mm F2 XF R	E++ £219
23mm F1.4 XF R	E++ / Mint- £579 - £599
23mm F2 XF R - Black	Mint- £299
27mm F2.8 XF	Mint- £239
35mm F1.4 XF R	E++ £299
55-200mm F3.5-4.8 OIS XF	Unused £429
56mm F1.2 RAPD XF	Mint- £849
60mm F2.4 XF R Macro	E++ £299

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E++ £499
Sigma 10-20mm F4-5.6 DC HSM	E++ £189
Olympus 11-22mm F2.8-3.5 Zuiko	E++ £199 - £229
Olympus 12-60mm F2.8-4 ED SWD	E+ / E++ £219 - £349
Olympus 14-42mm F3.5-5.6 ED	E++ £75
Olympus 14-42mm F3.5-5.6 Zuiko	E+ / E++ £49 - £59
Olympus 14-54mm F2.8-3.5 Zuiko	E++ £159 - £179
Olympus 14-54mm F2.8-3.5 Zuiko	E++ £129
Samyang 16mm F2.0 ED AS UMC CS	Mint- £249
Olympus 18-180mm F3.5-6.3 Zuiko	E++ £189
Olympus 25mm F2.8 Zuiko	E++ £109
Sigma 30mm F1.4 EX DC HSM	E++ £189
Olympus 35mm F3.5 Macro Zuiko	E+ / E++ £69 - £99
Olympus 40-150mm F3.5-4.5 Zuiko	E++ £89
Olympus 40-150mm F4-5.6 ED Zuiko	E++ £49 - £69
Olympus 50-200mm F2.8-3.5 SWD	E++ £399 - £429
Sigma 55-200mm F4-5.6 DC	E++ £39
Olympus 70-300mm F4-5.6 ED Zuiko	E++ £179 - £219
Olympus EC14 Tele Converter	E+ / E++ £169 - £199
Olympus EC20 2x Tele Converter	E++ £229

Micro 4/3rds Lenses

Lensbaby 5.8mm F3.5 Fisheye	Mint- £179
Panasonic 7-14mm F4 G Vario	E++ / Mint- £549 - £579
Panasonic 12-35mm F2.8 G X Vario OIS HD	E++ £539
Olympus 12mm F2.8 M.Zuiko	Mint- £429
Panasonic 14-42mm F3.5-5.6 Asph OIS	E+ / Mint- £79
Olympus 14-42mm F3.5-5.6 ED M.Zuiko	Mint- £149
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E+ / E++ £119 - £129
Samyang 16mm F2.2 VFD	Mint- £289
Olympus 17mm F2.8 M.Zuiko	E++ £119
Panasonic 20mm F1.7 G Pancake	E++ £159
Panasonic 25mm F1.4 DG Summilux	E++ / Mint- £299
Panasonic 35-100mm F2.8 GX OIS Vario	E++ £629 - £649
Panasonic 35-100mm F4-5.6 OIS Asph G	Mint- £159
Olympus 40-150mm F4-5.6 ED M.Zuiko	E++ £49 - £79
Panasonic 42.5mm F1.2 Asph OIS	Mint- £849
Panasonic 42.5mm F1.7 Asph - Black	Mint- £239
Panasonic 45-200mm F4-5.6 Lumix G Vario	E+ / E++ £139 - £159
Panasonic 45mm F2.8 DG Asph Macro	E++ £349
Olympus 75mm F1.8 ED Silver M.Zuiko	Mint- £549

Sony E Mount Lenses

18-200mm F3.5-6.3 OSS	E++ £399
24-70mm F4 FE ZA OSS	E++ £589
28-70mm F3.5-5.6 FE OSS	E++ / Mint- £279 - £299
50mm F1.8 OSS	Mint- £189
55-210mm F4.5-6.3 OSS	Mint- £139
70-200mm F4 G OSS FE	E++ £959
Samyang 12mm F2.8 Fisheye FE	E++ / Mint- £249
Samyang 50mm F1.2 AS UMC CS	Mint- £229
Sigma 19mm F2.8 DN - A	Mint- £99
Sigma 30mm F2.8 DN - A	Mint- £99

Digital SLR Cameras

Canon EOS 10S MkII Body Only	E++ £449
CanonEOS 1D MKIV Body Only	As Seen / E++ £649 - £1,499
CanonEOS 1D MKII Body Only	As Seen / E+ £199 - £299
CanonEOS 5DS Body Only	Mint- £2,279
CanonEOS 5D MKIII Body Only	E+ / Mint- £1,549 - £1,649
CanonEOS 5D MKII Body + BG-E6 Grip	E+ £679 - £789
CanonEOS 6D Body Only	E++ £869
CanonEOS 77D Body Only	Mint- £649
CanonEOS 70D Body Only	Mint- £599
CanonEOS 3500 + 18-55mm	E++ £99
CanonEOS 3000 + 18-55mm	Exc / E+ £79 - £99
CanonEOS 3000 + BG-E1 Grip	As Seen £49
CanonEOS 3000D Body Only	As Seen £39
Fuji S3 Pro Body Only	As Seen £79
Nikon D4S Body Only	E++ / Mint- £3,099 - £3,439
Nikon D4 Body Only	Exc / E+ £1,889 - £2,389
Nikon D2X Body Only	As Seen / E+ £249 - £299
Nikon D1X Body Only	As Seen £99
Nikon D810 body Only	E++ £1,599

Nikon D750 Body Only	Mint- £1,349
Nikon D700 Body Only	E++ £499 - £549
Nikon D300 Body Only	E+ / E++ £239 - £249
Nikon D200 Body Only	Exc / E++ £129 - £179
Nikon D100 + MB-D100 Grip	As Seen £79
Nikon D90 Body Only	E++ £159
Nikon D80 Body + MB-D80 Grip	E++ £129
Nikon D70 Body Only	E++ £79
Nikon D60 Body Only	E++ £89
Nikon D7200 Body Only	Mint- £689
Nikon D5500 Body Only	Mint- £459
Nikon D5300 Body Only	E++ £339 - £349
Nikon D3100 Body Only	E++ £129
Nikon D3000 Body Only	E++ £99 - £119
Olympus E3 + HLD4 Grip	E++ £259
Olympus E30 Body Only	E++ £199
Olympus E620 + 14-42mm + 40-150mm	E++ £339
Olympus E620 + 14-42mm	E++ £199
Olympus E410 + 14-42mm	E++ £129
Olympus E300 Body + HLD3 Grip	E++ £75
Pentax K3 II + 18-55mm	E++ £589
Pentax K5 II Body Only	E++ £349
Pentax K5 Black Body Only	E+ / E++ £199 - £249
Pentax K200D Body Only	E++ £89
Pentax K110D Body Only	E++ £99
Sony A200 + 18-70mm	E++ £129
Sony A350 + 18-70mm	E++ £179
Sony A700 Body Only	E++ £169

Hasselblad H Series

H5D Complete (50MP)	E++ £9,489
H4D Complete (60MP)	E++ £10,995
H4D + Prism (50MP)	E++ £5,849 - £6,499
H3DII Complete (39MP)	E++ £3,900
H2 Body + Finder + 80mm F2.8	E++ £1,749
H2 Body + Prism + Mag	E++ £1,250
H2 Body + P200 Back	E++ £1,499
H1 Body Only	E+ / E++ £599
28mm F4 HCD	E++ / Mint- £1,989 - £2,450
35mm F3.5 HC	E++ £1,099
35-90mm F4.5-5.6 HC	E++ / Mint- £3,549 - £3,550
50mm F3.5 HC	E++ £1,199
50-110mm F3.5-4.5 HC	E++ £1,099 - £1,299
120mm F4 HC Macro	Exc / E++ £899 - £1,489
150mm F3.2 HC	E++ £939 - £949
300mm F4.5 HC	E++ £1,950
1.5x HTS Tilt/Shift Converter	Mint- £2,445
1.7x H Converter	E++ £549

Leica M Series

M + 35mm F1.4 Asph 60th Edition Set	Mint- £8,499
M Monochrom Black Body Only	E+ / Mint £2,749 - £3,389
M (240) Black Body Only	E+ / E++ £2,899 - £3,099
M (240) Chrome Body Only	E++ £2,989
M-E Anthracite Body Only	E++ £2,389
M6 Platinum + 50mm F1.4	Mint £6,379
M7 0.72x Black Body + M Motordrive	E++ £1,499
M7 0.72x Black Body Only	E+ / E++ £1,299 - £1,499
M7 0.72x Chrome Body Only	E++ £1,299
M7 0.58x Black Body Only	E++ £1,299
M6 0.72x Chrome Body + Motor M	E++ £899
M4-P Black Body Only	E++ £599
M2 Chrome Body Only	Exc £429
CL + 40mm F2	E++ £499
Canon Hexar RF Limited Edition	Mint £2,389
18mm F3.8 ASPH M Black	E++ / Mint- £1,549 - £1,599
21mm F1.4 Asph M Black 6bit	E++ £3,489
21mm F2.8 Asph M Black	E++ £1,249
21mm F2.8 M Black	Exc / E++ £749 - £939
21mm F2.8 M Black + Finder	E++ £949
21mm F3.4 M Black 6bit	E++ £1,689
21mm F4 Chrome + Finder	E++ £989



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135mm F4 M Black.....	E++ £749
1.25x Viewfinder Magnifier.....	Mint- £139
1.4x Viewfinder Magnifier M.....	E++ £139 - £149
18mm Chrome Viewfinder.....	E++ £379
21/24/28mm Viewfinder - Black.....	E++ £225 - £239
21/24/28mm Viewfinder - Chrome.....	E++ £199 - £229
21mm Black Viewfinder.....	E- £179
24mm Black Viewfinder.....	E+ / E++ £169 - £179
Universal Wide Angle Finder M.....	E++ £379
Lens Carrier M.....	E++ £69
Motor M.....	E++ £249
MR4 Black Meter.....	E- £75
Traveller Tripod B&S Head 38 (14114).....	E- £169
Universal Polariser M.....	E++ £179

Leica R Series

R9 Anthracite Body Only.....	E+ £529
R7 Chrome Body Only.....	E+ / E++ £299
R6 Black Body Only.....	E- £289
R5 Black Body Only.....	E+ / E++ £129 - £239
R5 Chrome Body Only.....	E- £349
R4 Black Body Only.....	E+ £179 - £219
R4 Black Body Only.....	E+ £109 - £159
R4 Chrome Body Only.....	E- £99
R4 MOT Black Body Only.....	E- £99
R3 Safari + 50mm F1.4.....	E++ £799
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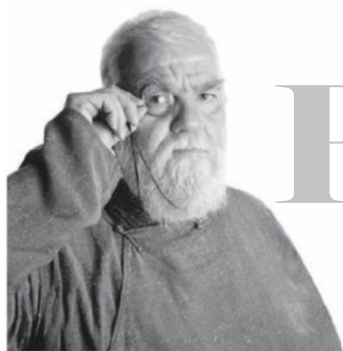
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Final Analysis

Roger Hicks considers...

'Railway lines, Bristol', 1974, by Stephen Dowle



© STEPHEN DOWLE

Although this is Bristol, it could be anywhere. This is a large part of the appeal of the picture and why I chose it. So much is typical: the shabby brick, the dirty foliage, the apparently broken window, the industrial-looking background, the slightly wonky curves and indeed straights that mark it out as an old, run-down urban railway. Then again, although I say 'it could be anywhere', the unusual layout of the lines might give the game away to railway lovers: it was laid out in 1835 as part of a horse-drawn tramway.

Another large part of its appeal is the deceptively mundane composition. It is reminiscent of the Düsseldorf/Neue Sachlichkeit school of so-called 'objective' photography, without the emphasis on extreme technical quality. In fact, it's pretty much a snapshot, but although the hazy background and rather old-fashioned

colour reinforce this impression, they are also a part of its everydayness. It looks like something any of us could see and snap.

Which we could, if we were lucky. The bushes bracketing the picture; the chimneys, left and right; the background haze; yes, it's what you'll get if you stand in the right place. You could hardly compose it otherwise. Except, of course, that you could. A little closer or a little further away; a different focal length; suddenly, you've lost it. At this point, how much is luck and how much is the photographer's eye?

Ongoing project

In all fairness, if we look at the rest of the pictures in the book from which this photograph is taken (*Bristol, A Portrait 1970-82*, Amberley Publishing), we see that Dowle's eye is/was not infallible. Quite a lot of his photographs are distinctly ordinary, although there are

several (especially in colour) that are as striking and memorable as this one.

This is, however, the third major factor in the picture's appeal: it is part of a set. Of course, it will be of far more interest to those who know Bristol than to those who do not, but it's also an object lesson in how the everyday slides into the past, so that the common becomes uncommon. It also shows the difference between a theme and a random collection of whatever caught the photographer's eye.

This is why I rarely have much time for those who look at a picture like this and say, 'Huh! I've got lots of better pictures than that.' Well, they may have, although in this case I doubt it. What they don't usually have are enough related pictures for an exhibition or (as here) a book. There's nothing behind their 'better pictures', because 'better' can mean a whole lot more than just 'superficially attractive'.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by David Zimmerman**



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